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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 148 MARCH 2013

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Video Views

Creative Wedding Reception Video

Jumping into Club-Style Video Mixing

When Video is NOT the Right Option

Understanding File Formats

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Disco Lives On

PEOPLE

DVDJ Crush

DJ Kris P

BUSINESS

Finding Your Niche

#1 Wedding Sales

Myth Busted

REVIEWS

CINQ USB Laptop Monitor

Stanton SC System 3

Denon MC2000 DJ Controller

Namba Bags

NAMM Report

MBLV17
RECAP

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For us here at Mobile Beat, the first two months of the year are always the busiest. In January, we head out to the Winter NAMM show in Anaheim to check out the latest in sound and lighting, to get some face time with our many awesome advertisers, and hopefully come across some new companies with products of interest to DJs. As usual, this year's music industry extravaganza did not disappoint, as our NAMM report (p.10) indicates.

Then, in February, we gear up for the highlight of our year, and we hope yours as well: the MB Vegas show. Our latest installment, MBLV17 (the 17th show), once again provided the best yearly opportunity for serious pro DJs—rookies and veterans alike—to up their entertainment game and have tons of fun in the process. Check out our report on the event on page 20.



The other major focus of this issue is the realm of video. We keep coming back to it, simply because we have to; more and more of you are offering video to your clients, while still more are considering making the jump. We hope that some insights from successful practitioners Lane O'Neill (VJinfiniti), DVDJ Crush, Stu Chisholm, and Rich McCoy will help you improve what you're already doing, or figure out how you will make your entrance into the video arena.

And of course there's a wide variety of other information to be found on the following pages, including: product reviews; good business advice on delegating, charity events, the new tax code, and the #1 wedding sales myth; how to handle difficulties at youth events; how to approach the senior market; a new way to use your audience members' smartphones; the continuing relevance of disco music for mobile DJs; and much more.

- Dan Walsh, Editor-in-Chief

Mobile Beat • Issue #148 • March 2013 • www.mobilebeat.com

• SOUND • LIGHTING • VIDEO • PERFORMANCE • MUSIC • BUSINESS •

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

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For subscriptions, address changes or back issues go to
www.mobilebeat.com or contact Mobile Beat by mail at:
212 SE Main St, Grimes IA 50111

Back issues of Mobile Beat (if available)
\$5 (in Canada: \$6, US funds)

Shipping address:
ProDJ Publishing • 212 SE Main St • Grimes IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:
ProDJ Publishing (BC Productions, Inc.)
212 SE Main St, Grimes IA 50111
January, March, May, July, September,
November, December (7 issues per year).

Ground shipments to: 212 SE Main St, Grimes IA 50111
Periodical postage paid at Grimes, IA
and additional mailing locations.

Subscription rates:
US and possessions: \$25 for 1 year, \$45 for 2 years
and \$65 for 3 years
Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years
All other countries: \$60 per year

Subscriptions outside the U.S. must be paid in U.S. currency.
Postmaster – Send address changes to:
Mobile Beat • 212 SE Main St • Grimes IA 50111

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Turning DJs into EntreLeaders at MBLV18 (MB Las Vegas 2014)

In the fall of 2012, Jake Feldman (MB Production Manager) and I attended EntreLeadership classes, presented by Dave Ramsey's Lampo Group, in Orlando and Nashville. We were blown away. The knowledge we gained started yielding fruit in our businesses as soon as we returned home and began implementing new practices and fine-tuning others, at Mobile Beat as well as our local DJ/production company.

After experiencing them and the impact they've had, we agree with thousands of other past attendees that they are worth every penny invested.

ENTRELEADERSHIP FOR DJs

EntreLeadership is a program of The Lampo Group, Inc. owned by nationally syndicated radio talk show host Dave Ramsey. His show can be heard on the radio in over 500 markets and is the largest privately owned syndicated talk show.

Ramsey's business philosophy is all about providing hope. We are taking his vision a step further, as we pass on this hope to mobile entertainers in the form of a special EntreLeadership for DJs. This will be a customized course, offered as part of MBLV18 (Mobile Beat Las Vegas 2014) for DJs who are serious about building truly successful businesses and balanced lives.

This special program, presented by Chris Hogan of Dave's EntreLeadership team, will take place during Tuesday's big day of

seminars, and will be available to all Full Program Pass holders. This will consist of 3 or 4 key sessions from the standard EntreLeadership menu.

- Ryan Burger, Publisher, Mobile Beat

Building an EDM Empire

New York media mogul Robert F.X. Sillerman has conquered Miami Beach after taking over almost all of the famous island-city's glitzy nightclubs in a push to consolidate the fast-growing electronic dance music (EDM) industry.

Sillerman recently purchased two Miami companies, The Opium Group and Miami Marketing Group, which own eight nightclubs, including LIV inside the historic, art deco Fontainebleau Hotel, according to a spokesman.

The deals, in which terms were not disclosed, are the latest move by Sillerman to corner the EDM market, after saying in June last year that he was willing to spend more than \$1 billion buying up EDM promoters and event organizers. EDM is rapidly growing in popularity in the U.S. and abroad, popularized by nightclub DJs, and featuring acts by Lady Gaga, Katy Perry and Pitbull.

Sillerman's stake in the Miami club scene gives him a presence in a major EDM market and home of the Ultra Music Festival, one of the biggest in the world, with eight stages and more than 230,000 attendees last year. This year's Ultra event in Miami promises to be even bigger, and has expanded to two consecutive 3-day weekends. Sillerman has no ties to the event.

Sillerman's quest echoes his business strategy from the late 1990s when his company, SFX Entertainment, consolidated a large number of concert promoters, producers and venues and was bought by Clear Channel in 2000 for \$4.4 billion.



The DJ Detective
By Geoff Short

Please Don't Stop the Music
By Geoff Short

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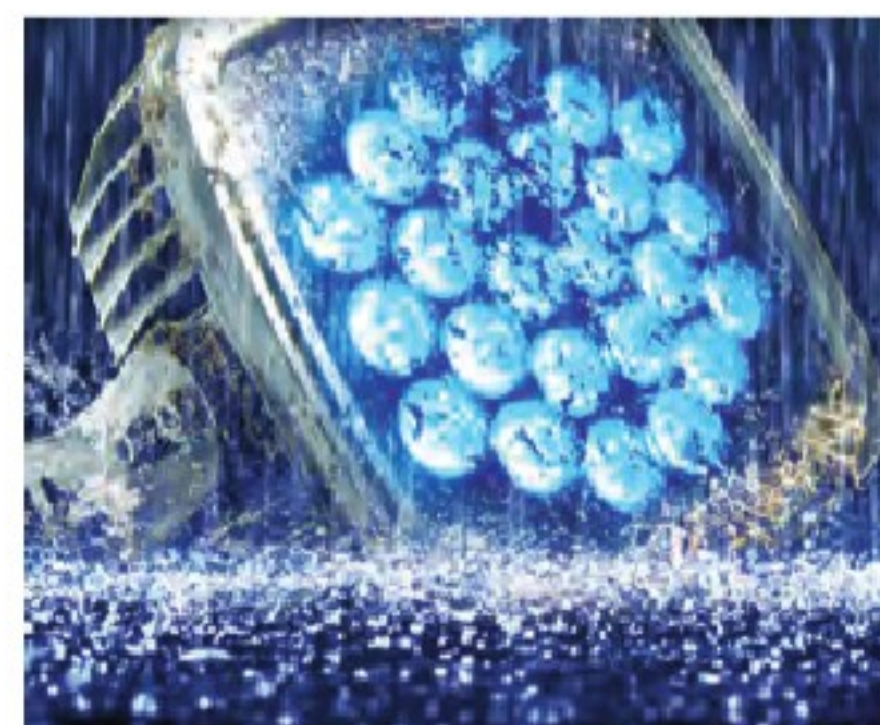
By Tyrone Blue

Let's Talk About 20/20...

By Arnoldo Offermann

2 Reasons to Consider Outdoor-Rated Lighting

By Allan Reiss, CHAUVET® DJ Product Manager





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Winter NAMM 2013

MORE DJ GEAR THAN YOU COULD SHAKE A GLOW STICK AT

Unfortunately, we have far too little space in this issue to chronicle our discoveries at the last NAMM show in Anaheim, CA, back in January. So, we've extracted a few highlights from our show notes and popped them into a nice, neat chart for your viewing pleasure. Look for reviews and more info on many of these products in future *MBs*.

Alto Pro 	<p>Alto Pro unveiled their new Black Speaker Series, including the BLACK 15 2-Way Active Loudspeaker with "Live Drive" wireless control and a huge sound coming from 1200 Watts (continuous) / 2400 Watts (peak) power.</p>	Denon 	<p>A highlight at the Denon booth was the compact MC2000 controller. Check out our review of this unit on page 46.</p>
American Audio 	<p>Building on the success of the VMS4 controller series, American Audio revealed prototypes of some more compact VMS units in development. Pictured is the VMS DJ; others include VMS ELM-C1 and VMS Jelly.</p>	DPA 	<p>One of the industry leaders in tiny mics, DPA jumped into the handheld wireless market with the d:facto™ II Vocal Mic, featuring extra power to the capsule for better voice reproduction and compatibility with other companies' systems. Look for a review of a new headworn transmitter from DPA in the next MB.</p>
American DJ 	<p>Among the many highlights at the ADJ booth, some products to look out for this year are some new Micro Series models, LED Pixel Tubes, a flex LED wall, and the innovative WiFly wireless DMX controller. Pictured is the Inno Color Beam 12, an ultra-compact, portable, RGBW narrow beam effect.</p>	Electro-Voice 	<p>EV wowed the crowd with the announcement of the ZLX Series of powered and passive speakers, sporting unbelievably low price points for the active units, which feature LCD control panels and DSP presets to adapt the speakers to different applications (including a DJ-friendly "club" setting).</p>
Audio-Technica 	<p>Along with a bunch of other new handhelds and studio offering, Audio-Technica revealed a couple of extremely affordable wireless systems, System 8 (MSRPs \$149.95-\$324.95), and the "frequency-agile" System 9, four-channel system (\$259.95-\$459.95).</p>	Galaxy 	<p>Always solving problems that others seem to miss, Galaxy showed their MST-C60 Standformer Microphone Stand, with a unique design that transforms quickly from a regular straight stand into a boom via a boom concealed inside the upright shaft.</p>
BKE Tech 	<p>The Beat Thang looks like another imaginative control surface, but it actually contains a recording studio featuring a 16-track real-time sequencer and 24-bit sampler.</p>	Gemini DJ 	<p>The G4V 4-deck controller takes the current standard in layouts and goes further with mobile DJ-oriented features like super-solid construction, XLR outs, and MIDI control on pitch faders and jog wheels, all at a crazy \$399 price point.</p>
Blizzard Lighting 	<p>Blizzard unleashed the Weather System, an 8-fixture LED bar setup, featuring 3-watt TRI-Color (3-in-1) LEDs, an adjustable stand, foot switch, and carry case. A DJ-friendly all-in-one lighting solution.</p>	Grundorf 	<p>New ABS Series Amp Racks caught our attention at the Grundorf booth. They come in 2-, 4-, 6-, 8-, 10-, and 12-space units, and nicely combine durability with light weight.</p>
Cerwin-Vega! 	<p>New from Cerwin-Vega! and soon to be reviewed in MB, the P1800x powered subwoofer and P1500x 2-way, biamped full-range speaker (pictured) shared the spotlight.</p>	Hercules Stands 	<p>The MS533B Stage Series Microphone Stand features a "2-in-1 Boom Clamp" that adjusts the boom length and angle at the same time.</p>
CHAUVET DJ 	<p>A major highlight at the product-packed CHAUVET booth was the expansion of the Freedom™ series with the Strip Mini RGB, Par RGB, Par Quad-5 (pictured) and Strip Mini Quad-5. All feature lithium-ion batteries for 20 potential hours of use, a D-Fi™ transceiver for wireless DMX, and more.</p>	JD Sound 	<p>The minuscule PDJ (Portable Disc Jockey) controller combines grabbable, real knobs and crossfader with dual LCD touch screen controllers, providing yet another interesting new way to control your music. Plus, it fits in your suit coat pocket. Amazing.</p>

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Laserworld 	<p>It was easy to miss this tiny technology, so we were glad be stumbled across the Laserworld booth, where they were showing their super-small, but legal, professional-level laser, the Pure Micro.</p>	Pioneer DJ 	<p>The Pioneer booth, as always, was a wonderland of coolness. Platinum versions of CDJ players, DJM mixers and more caught the eye. The popular DDJ-SX (pictured) was on hand as well—look for our review in an upcoming issue.</p>
Line 6 	<p>The StageScape M20d, touted as "the world's first smart mixer for live sound" features a groundbreaking touchscreen visual mixing environment that streamlines the process of getting great live sound.</p>	Sennheiser / TC Helicon 	<p>An interesting collaboration between leaders in microphones and effects respectively, the TC Helicon VoiceLive Play system combines Sennheiser e835fx hand-held wireless mic and a TC Helicon foot controller, to integrate high-quality effects directly into the mic. No cheesy sounds included.</p>
LTL 	<p>One fun part of NAMM is discovering off-the-wall items, in this case actually Larger-Than-Life mic stands. These gems feature interior lighting for some truly colorful microphone support.</p>	Shure 	<p>Shure BLX Wireless Systems combines pro-quality sound with simple setup and an intuitive interface promising performance you can trust right out of the box.</p>
Mackie 	<p>Mackie's DLM speaker system bridges the gap between mobile and concert sound, featuring TruSource™ Technology DSP, compact, lightweight design, and a DL2 Integrated Digital Mixer.</p>	SKB 	<p>The latest in SKB's DJ line, the new 3i-5014-LBAR Injection Molded Watertight LED Light Bar Case holds four light bars up to 36.75" in length.</p>
Namba 	<p>Along with the Lil Namba Remix Backpack reviewed on page 51, the Big Namba Studio Backpack was also eye-catching at the Namba booth. It can carry a large control surface, up to a 17" laptop, and much more—all on your back.</p>	Stanton DJ 	<p>Highlighting the stable of new Stanton DJ gear was the recently released DJC.4, a 4-deck controller with built-in audio interface, large, touch-sensitive jog wheels, and a bundled version of Virtual DJ LE. Look for an MB review in an upcoming issue.</p>
Nu-Desine 	<p>From a clearly innovative English company came a truly unique MIDI controller, the AlphaSphere. Definitely an eye-catching device offering imaginative performance possibilities.</p>	Vestax 	<p>Spin2, designed together with djay app creators, Algoriddim, lets you hook directly up to your iTunes library on your iPhone or iPad for an extremely compact mixing experience.</p>
Numark 	<p>Stealing the show from updates on Numark's bigger, feature-laden controllers—Mixtrack Pro II, NS7 II, etc.—the new Orbit DJ handheld wireless controller impressed with its smallness. With a game-controller-style button setup, it also includes accelerometer control for some unique performance options.</p>	VocoPro 	<p>The Mobile Man series ups the ante for complete, portable PA solutions, featuring battery power, a subwoofer, various optional built-in wireless mic configurations and a lot more.</p>
Odyssey 	<p>New branding was in evidence at the Odyssey Innovative Designs pavilion, with the new ODY-USA mark and an emphasis on being American-made on display. Pictured is a Black Label Glide Style case for Denon DJ controllers.</p>	X-Laser 	<p>X-Laser's Mobile Beat Mk 5, the world's only animation laser system made specifically for DJs has been upgraded to double its brightness, improve white balance, and provide even tighter graphics than before.</p>
Omnisistem 	<p>Well-known for their lasers and other lighting, Omnisistem's B3 speaker/audio line continues to grow. One interesting new addition is the QS1000, a 2-way, full range speaker with a unique oval design, sure to impress at small gatherings.</p>	Yamaha 	<p>The big news at Yamaha Pro Audio at this NAMM show was about upgrades. MGP mixers got enhanced digital capabilities and new and improved versions of the popular StagePAS portable PA systems (400i, 600i) were unveiled.</p>

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Loving the Nightlife (Disco 'Round)

THE SOUND OF STUDIO 54 KEEPS ON SPINNING

By Jay Maxwell

Normally the inspiration for my articles does not come from sitting in my favorite chair at home reading a book. But the idea for this issue's list was born while my wife Donna and I were enjoying some quite time one evening immersed in the pages of some great literature. Before you begin to wonder what author sparked my idea, I have to admit, it had absolutely nothing to do with the text.

DEAD DISC DISASTER

It all started when her phone rang and the conversation that she was having with one of her best friends distracted me enough to stop reading and listen as my wife excitedly spoke with her friend. Though I'm well aware that it's rude to eaves drop, I initially thought that the phone call might have been an emergency situation due to the inflection in Donna's voice. Once the laughter started and seemed to break up the flow of the conversation, I realized the call was not serious, and she whispered to me that it was Cheryl on the phone. It didn't seem possible at first, but from over ten feet away, I could clearly hear Cheryl's laughter. My assumption was that she was calling from a party and was telling my wife what a great time they were having, but that turned out not to be the case at all. Cheryl and a group of her friends had just

finished a great meal at a downtown restaurant and were now jamming in their car to a disco CD that they had listened to for years.

Here's where the story gets interesting; this group of ladies had played this particular CD every time they had gone out together for so long that the disc was literally worn out. Regardless of whose car they were driving, they would make sure that this one copy of the disco CD was in hand and ready to be played when they drove to and from their destination. However, the reason that Cheryl called my wife and was laughing so hard was that the CD was skipping on practically every song; they could not finish singing along to a song before having to jump to the next song. It was frustrating them, but luckily they found the humor in the situation. They knew the reason the tracks were skipping was because they had literally played the CD to death.

MIXMASTER TO THE RESCUE

There were two things that I wanted to do. One was to find out what songs were on this CD that were so good that this group of ladies passed this one disc around, and it was always a requirement for any outing—for many years. Second, I wanted to burn the songs to a brand new disc so that they could again enjoy these tunes without the annoyance of interruptions in the music.



Studio 54: Disco Classics

	SONG TITLE	ARTIST			
1	BOOGIE SHOES	KC AND THE SUNSHINE BAND	15	IT'S RAINING MEN	WEATHER GIRLS
2	CELEBRATION	KOOL & THE GANG	16	THAT'S THE WAY (I LIKE IT)	KC AND THE SUNSHINE BAND
3	DANCING QUEEN	ABBA	17	YOU'RE THE FIRST, LAST, MY EVERYTHING	BARRY WHITE
4	PLAY THAT FUNKY MUSIC	WILD CHERRY	18	LADIES NIGHT	KOOL & THE GANG
5	DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS	19	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	KC AND THE SUNSHINE BAND
6	STAYIN' ALIVE	BEE GEES	20	BEST OF MY LOVE	EMOTIONS
7	Y.M.C.A.	VILLAGE PEOPLE	21	YOU SEXY THING	HOT CHOCOLATE
8	WE ARE FAMILY	SISTER SLEDGE	22	DISCO INFERNO	TRAMMPS
9	GET DOWN TONIGHT	KC AND THE SUNSHINE BAND	23	JUNGLE BOOGIE	KOOL & THE GANG
10	SEPTEMBER	EARTH, WIND & FIRE	24	HUSTLE	VAN MCCOY
11	SHAKE YOUR GROOVE THING	PEACHES & HERB	25	GOT TO BE REAL	CHERYL LYNN
12	I WILL SURVIVE	GLORIA GAYNOR	26	RING MY BELL	ANITA WARD
13	FUNKYTOWN	LIPPS INC.	27	DA YA THINK I'M SEXY?	ROD STEWART
14	YOU DROPPED A BOMB ON ME	GAP BAND			



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Studio 54: Disco Classics

	SONG TITLE	ARTIST			
28	CAR WASH	ROSE ROYCE	41	UPSIDE DOWN	DIANA ROSS
29	I'M YOUR BOOGIE MAN	KC AND THE SUNSHINE BAND	42	HEART OF GLASS	BLONDIE
30	NIGHT FEVER	BEE GEES	43	FLY ROBIN FLY	SILVER CONVENTION
31	BOOGIE NIGHTS	HEATWAVE	44	GOOD TIMES	CHIC
32	BOOGIE OOGIE OOGIE	TASTE OF HONEY	45	BAD GIRLS	DONNA SUMMER
33	LE FREAK	CHIC	46	RUBBERBAND MAN	SPINNERS
34	TURN THE BEAT AROUND	VICKI SUE ROBINSON	47	GET OFF	FOXY
35	LET IT WHIP	DAZZ BAND	48	BOOGIE WONDERLAND	EARTH, WIND & FIRE
36	HOT STUFF	DONNA SUMMER	49	HEAVEN MUST BE MISSING AN ANGEL	TAVARES
37	YOU SHOULD BE DANCING	BEE GEES	50	DANCE, DANCE, DANCE	CHIC
38	KNOCK ON WOOD	AMII STEWART	51	I LOVE MUSIC	O'JAYS
39	LADY MARMALADE	LABELLE	52	WORKING MY WAY BACK TO YOU	SPINNERS
40	I LOVE THE NIGHTLIFE(DISCO 'ROUND)	ALICIA BRIDGES	53	DON'T LEAVE ME THIS WAY	THELMA HOUSTON
			54	LAST DANCE	DONNA SUMMER

Since I am a DJ with a large music library, I assumed that finding the tracks wouldn't present a problem

When my wife brought me the CD from her friend, I was surprised that it would play at all, in any player. The case for the CD must have been lost years ago and the label was barely legible. Worse, of course, was the playable side of the disc that was scratched and marred from years of play and transfers. When I saw what songs were on the CD though, I realized why this CD had always accompanied these ladies. Every track was an awesome party song. All eighteen tracks were dynamite selections and ones that I had played many times at parties. Instead of just making one replacement CD, I decided to make one for Cheryl and also one for each of her friends. Each one had the original eighteen songs along with two different disco songs to make a twenty song collection. This way, all future girls' nights out would be slightly different depending on whose car they were taking.

When I think about creating a great party, I typically don't think about spinning tunes in a car with only six women ready to boogie. But the songs that had caused them to sing, shout, and feel like teens again were the same hits I had played

countless times in the past thirty years that packed dance floors. Regardless of the average age of the guests, these songs are almost always a part of the dance menu. Similar to chess, where it is common for the same standard opening moves to begin each game (like moving the king's pawn two spaces), some of the songs in the top of this issue's list almost always start my dance set. My rule is, when in doubt, start the night with KC and the Sunshine Band's "Boogie Shoes" or the time-honored, Kool & the Gang's signature smash, "Celebration." It would be a rare night indeed if sometime during the event, especially a wedding reception, that "We Are Family" or "Play That Funky Music" didn't end up getting people on the dance floor.

The list itself contains 54 songs to give tribute to perhaps the most famous nightclub in the world, Studio 54. From 1977 to 1981 this Manhattan club was synonymous with nightlife to the beat of disco music. In my vinyl collection from my early years, I possess an "As Seen on Television" double album called *A Night at Studio 54*. Not that I was a personal fan of disco music when it first become popular, but this album served me well in my beginning stages of a mobile DJ, since it had two LPs of some of the best disco songs around—including the inspiration for this issue's title, *I Love the Night Life (Disco 'Round)* by Alicia Bridges. As in nearly every article, the songs are listed in the order of most requested by our research. The only exception is the 54th song. It actually ranks at number 25, but it's there to remind us that we should not wait until the "Last Dance" to throw down cool grooves from the '70s. We should in fact play some of these boogie wonders before someone yells at us to "Play Something We Can Dance To!" **MB**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

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Many of the things I write about in this space require an entertainer to make a substantial investment to add something to their list of services offered and money makers. However, the latest and greatest thing I am getting involved with allows me to utilize something that almost everyone already has with them: their smartphone.

I have three teenagers and they LIVE on their smartphones. Everywhere you look now days people are using them. I am not sure that most people could actually survive anymore without their phones.

For quite some time I have been doing routines with cell phones. I have done scavenger hunts where people have to get pictures of certain items I provide them with in list form. I have done texting games where kids (and others) can use their phones to text me either trivia answers or requests. Most of these uses have been very informal and kind of made up on the fly. But thanks to a new program created by DigiGames called QandATime, I can now streamline the process and utilize my participants' phones to a whole new level.

Mobile Beat show attendees were recently blown away by all the features and options packed into QandATime. I don't want to turn this into commercial for QandATime or DigiGames, but if you

Turn Your Clients' Smartphones into Midweek Money!

GAME SHOWS AND TRIVIA GO MOBILE

By Rob Johnson

want to check it out either go to www.digigames.com or www.qandatime.com and take a look.

What I want to do is give you some tips on how you can utilize this new technology to increase your bottom line. Anywhere people are looking to have fun is a great start. I still believe that trivia contests and game shows are some of the best and funnest ways to make money.

Think about your specific market. How many game show hosts are there? Not many I bet. Lots of DJs and karaoke. Photo booths have cropped up everywhere. But live game shows and trivia are still fairly uncommon. That is a good thing. More business for you! Scavenger hunts are a blast. For weddings, add bridal trivia and Family Feud to the list. People of all ages love to participate. People really love to compete and WIN prizes. It really doesn't matter what the prize is...people just like to win.

With the RIGHT clients you can have a blast and set yourself apart from your competition. I know it's not for every bride; MOST of my brides aren't interested either. But the ones who ARE interested, LOVE it.

Corporate events are still where the

big money is for me. Use QandATime to "warm up the crowd" with a pre-event trivia contest or scavenger hunt. Get them thinking about how much fun they will have at their event before they even get there.

When it comes to school events, it's a no-brainer. We all know kids love their phones. QandATime can turn every students' most important personal possession into a group game. Imagine not being limited by the number of "buzzers" or "podiums." The potential is amazing.

Check out these other incredible possibilities:

- Parks and Recreation Departments - You can create city-wide scavenger hunts; your name is out there for EVERYONE to see. Easter Egg Hunts - Feature clues to find the hidden prize. Endless options.
- Fundraisers - Use the program for bidding or to give clues on how to win the big prizes.
- Churches - Make the weekly Bible study more interactive and technologically advanced to get people interested.
- Bar and Nightclub events - Bars are always looking for something new to bring people in. Do bar trivia on the patrons' smartphones. No equipment to hand out. Nothing of yours to break. Just use the technology everyone is already carrying with them... and have a lot of fun.

I really believe this new program will change the scope of trivia and game shows. Check it out and see if it is for you. Low investment. Low maintenance. High profit and lots of fun. A winning combination every time. **MB**



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

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MBLV17: FROM THE QUITTER TO THE JUKEBOX HERO at Mobile Beat Las Vegas 2013



Another fantastic Mobile Beat event wrapped up recently in Las Vegas, as, for the seventeenth time, DJs and vendors converged on the entertainment capital of the world for what has come to be called simply, "MBLV."

As in previous years, early conference arrivals came in on Sunday, in time to experience the Super Bowl, Vegas style, at the Riviera or other Las Vegas Strip locations. With next year's MBLV18 conference scheduled for February 3-6, 2014, the game will again give early birds one more reason to extend their stay in Vegas.

MONDAY

Monday seminars started out with industry veteran Ron Ruth showing

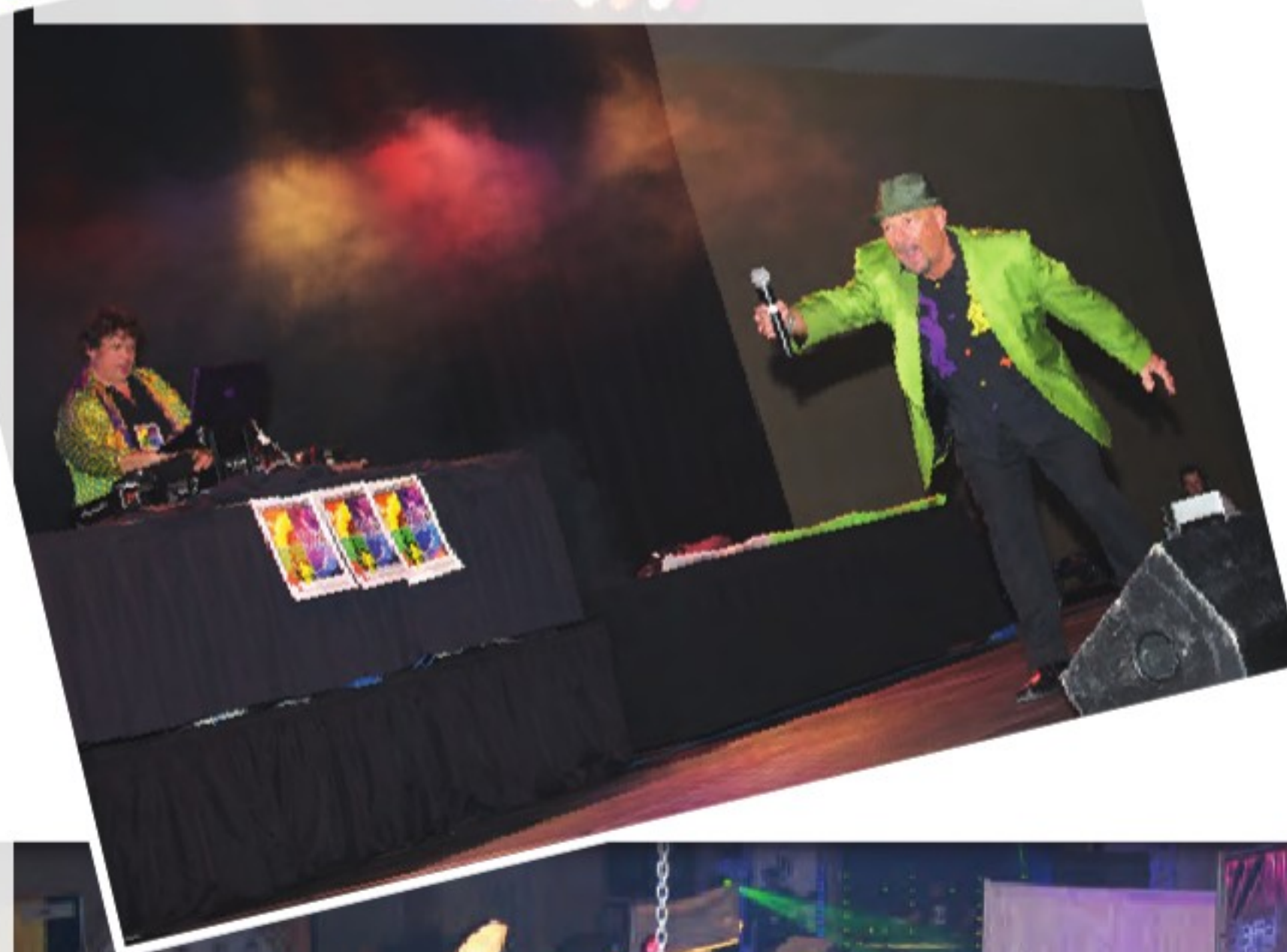
his experience in "Hey DJ! Get Off My Lawn" and continued through the a session featuring the UK's Pro Mobile Magazine scribe Mark Walsh talking his audience through standing out as the "hero" of the party.

In the evening, the annual welcome party featured the eminent MC Johnny Rozz's party production talents, along with a team of high-energy spinners and interactive practitioners rocking the theme "I've Got The Power—The '90s" with music, video, games and more.

TUESDAY

The major theme of Tuesday's big kickoff seminars was "self-improvement" in its various forms—personally, businesswise and beyond. With a packed room, full of 700 to 800 DJs, keynote Jon Acuff's passion came through as he shared his unique and powerful approaches to different business situations. As he covered working towards your dream job, he expanded upon concepts from his best selling book, *Quitter*.

Judson Laippley, known for "The Evolution of Dance" viral video, then shared stories, personal experiences and, of course, a performance of his hilarious survey of dance history that had received over 200 million hits



on YouTube long before the Psy phenomenon.

Radio hall-of-famer Dayna Steele used "Finding Your Inner Rock Star" as a metaphor for achieving success. American DJ put Arnaldo Offermann on the big stage to describe how to maximize the impact of your lights to a packed house. And Rob Johnson, our popular Mid-week Money scribe told us how "The Right Questions Lead to the Right Answers."

Primary sound reinforcement for the entire seminar schedule was provided by Yamaha, via their DXR15 speakers and their new MGP12X Digital/Analog compact mixing consoles. Gepco RunOne snakes (with power and audio in one wrapper) helped organize and spiff up the cable runs

Highlighting the MBLV nightlife, the folks at American DJ continued their rock-solid tradition by throwing yet another Customer Appreciation Party that showed attending DJs just how much ADJ values them. They created an off-the-hook party atmosphere as they presented dance diva Crystal Waters, along with hip-hop sensations 69 Boyz and 95 South. And bringing the party vibe all the way up to the Top of the Riv Penthouse, Pioneer DJ's After Party rocked the whole Monaco tower for a few more hours.

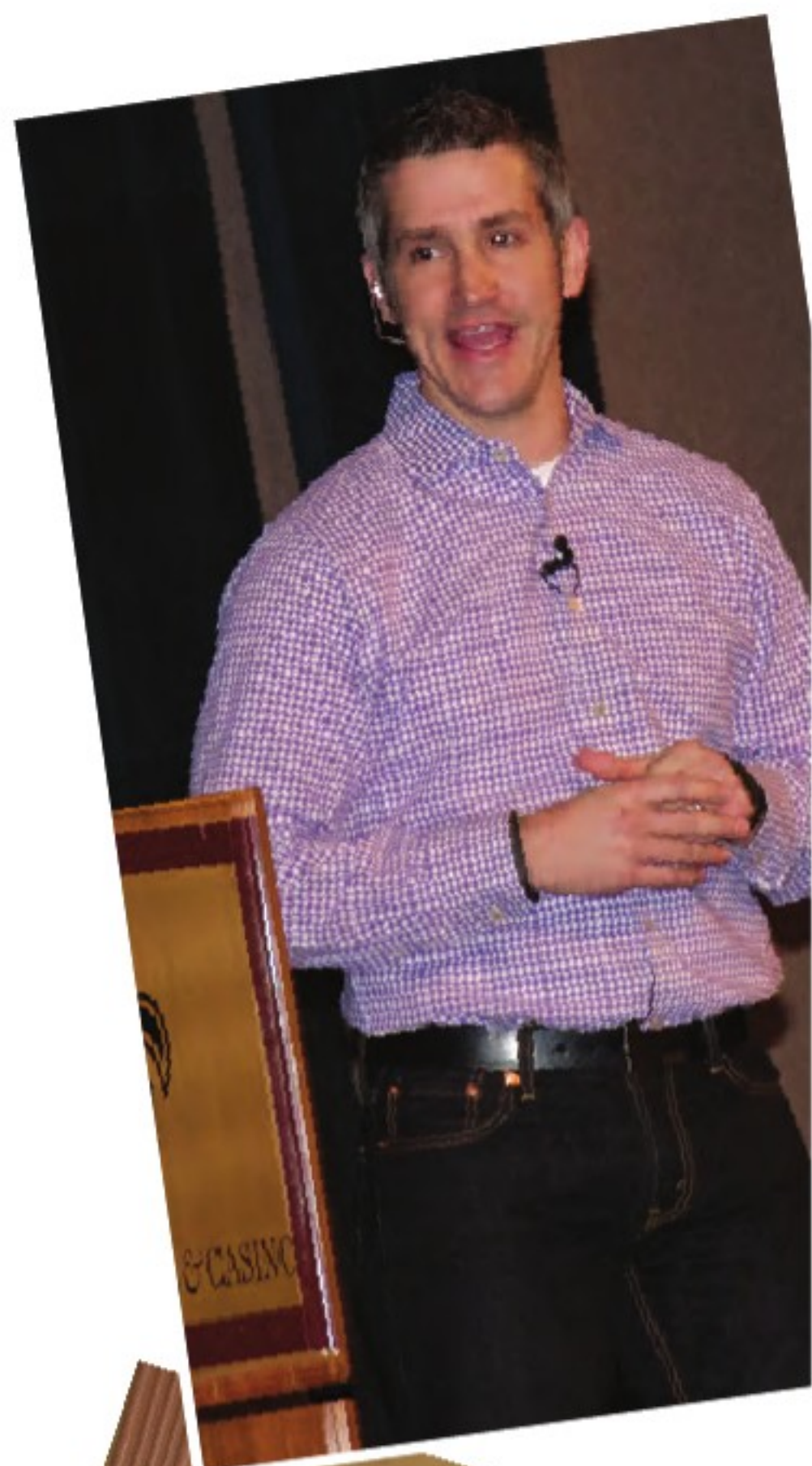
WEDNESDAY

The major daytime highlight of Wednesday was the opening of the exhibit floor. Major industry players American DJ, Chauvet, Blizzard, Pioneer, NLFX, Yamaha and many more, fired up some incredible displays to attract the attention of the flood of DJs filling the floor within minutes of the doors opening.

MBLV continued its innovative exhibit floor performance concept (designed to entertain attendees and attract them to the exhibit hall—which makes vendors very happy!). This installment featured Rob Base, known for his 1988 hit, "It Takes Two" track from 1988.

The wide variety of seminar presentations continued on Wednesday, with topics like "DJ Computer System Integration and Design," "Photography for DJs," and "Turbo-Charging Your Wedding Business." The ever popular NLFX Professional ProAcademy Series got underway, which demystified technical topics like proper laser setup and practical DMX use, during sessions on Wednesday and Thursday.

Other exhibitors also contributed to the killer collection of content MBLV is known for—at this show, even the sponsored seminars are packed full of useful knowledge, and aren't simply "infomercials" for products. Throughout the week, sponsored seminars hosted by a number of exhibitors helped DJs learn even more from industry technology leaders like American DJ, Pioneer and others. On Thursday, Jeff Greene was the presenter for Chauvet's "Lighting and Special Effects" seminar, while DJ Trivia offered some fresh ways to make more





of those "Weekday Wages."

On the exhibit floor, as DJs continued exploring the selection of excellent exhibitors, they were also treated to more on-floor performances. This time, Cupid offered some exciting new dances, and Davey Dave of Pioneer gave the audience an earful and eyeful of what his company's digital turntables can do.

Wednesday evening saw Lou Gramm, the voice of iconic classic rock band Foreigner, hitting the stage with his full band. The real reviews are in, and many of those in attendance called it the best evening event ever at a Mobile DJ conference. Ninety minutes of Foreigner and solo career hits filled the Riv convention center with some great rock & roll.

After the concert, a newer tradition was carried on (with much carrying on) at The Hercules After Hours Reception and Third Annual Tamale Party, with entertainment by DJ Steve Sharp and now-legendary homemade tamales cooked up by Djadvise VJ Mauro.

THURSDAY

Thursday wrapped up the show with more seminars in the morning, a final chance to grab bargains and more info on the exhibit floor in the afternoon, and the Sensational System Giveaway wrapping up all the festivities



with a huge grand-prize drawing. This full DJ system's worth of incredible new gear was provided by American DJ, Pioneer DJ, Yamaha, Frankenstand, Gepco, Odyssey, Promo Only, Sound Choice, along with a complete game show system from DigiGames. The lucky winner was Tony Cummins of Sound Master Entertainment in Denver, Colorado, who was attending his very first Mobile Beat Show.

Summing up the MBLV17 situation, show producer Mike Buonaccorso reports, "Vendor space was up slightly, mainly due to an increase in popularity of the demo rooms, which were more accessible this year due to the reconfiguration of the main hall. Where exhibits moved into demo rooms, their former space was taken by new vendors. Attendance numbers remained steady, with a sharp increase in local attendance in the exhibit hall.

"The show has remained a viable and optimistic look forward for the future of the industry. But it is often difficult when these honest numbers are compared with competitors who greatly embellish and exaggerate their figures at similar events. All I can say is after 22 years with Mobile Beat, I'd like to think we have always been veracious."

With another great conference and trade show under their belts, full of the best content and entertainment, MB's show production crew has immediately gotten down to work on creating the next awesome Mobile Beat Las Vegas DJ Show—MBLV18, scheduled for February 3-6, 2014. Look for details as they become available, here in Mobile Beat Magazine and online at MobileBeat.Com. **MB**



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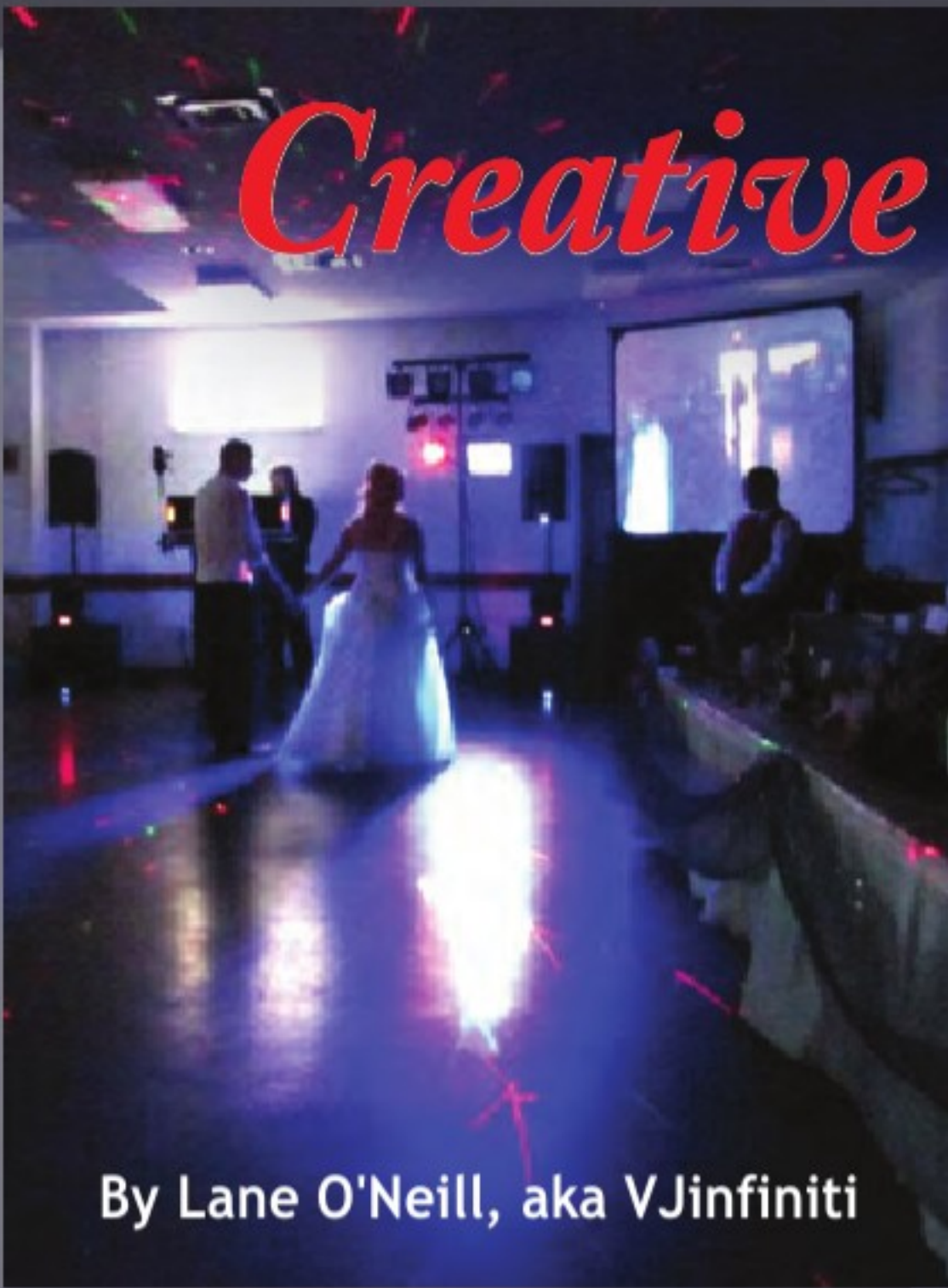
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Creative Wedding Reception Video



By Lane O'Neill, aka VJinfiniti

We live in a multimedia world and I believe that if you are not embracing video then you are falling behind the game, distancing yourself further from the leaders who are utilizing new forms of technology.

Any Edward Jones rep will tell you to diversify your financial portfolio. Within the past five years, I have added video, uplighting, and photo booths to my entertainment portfolio. I utilize video at 9 out of 10 receptions, so I thought I'd share some ways you can incorporate video into your wedding day routine.

MOVING THE CROWD

"Moving pictures" can provide a "welcome sign" and say "congratulations to the bride and groom" in lieu of a gobo projector.

You can utilize the newlywed's favorite photographs as well as some simple design, and you can have a world class looping video infomercial with instructions about smoking locations, drinking, the Photobooth & gift table locations, etc. Paid members of WeddingWire have access to free tools to easily produce their own professional looking video infomercial.

During cocktails and dinner, the customized video infomercial can also be rotated with a brief slideshow of the newlyweds' engagement pictures. I also like to produce and display a "memory montage" including memories from "baby-in-the-bath-tub" days to within mere weeks of the wedding day, telling the story of the newlyweds' lives. I like to display the memory montage, set to music, after the newlyweds cut their wedding cake.

Then I invite the newlyweds to the dance floor for their first dance.

I use a USB video camera to stream the formal dances, bouquet toss, and fun dances on the video screens. I have also streamed live video via Ustream on the internet, so a bride's grandparents could view the entire reception live from their living room thousands of miles away. But don't stream live video on the screens too often, or you will intimidate people to varying degrees. Knowing when, what, and how long to show is a skill-set in itself. Some pan/zoom/tilt cameras offer additional creativity in making your visual effects.

GETTING TECHNICAL

In order to display video at a reception, most people utilize short throw projectors with fastfold rear projection screens with black velour theater skirting or LED flat screens mounted on totems or lighting tripods. I use two 5' x 7' screens and two 42" LEDs on 7' totems or combinations thereof, depending on the circumstances of the setup.

Without going into tremendous detail, when selecting a projector, I recommend a minimum of 2,500 lumens with a projection distance of 7' or less. When shopping for LED screens, check for both horizontal and vertical viewing angles; the larger the viewable angle, the better. I recommend LED screens over plasma because they are about 1/3 the weight.

As far as software is concerned, there are many different programs to choose from. I personally use and highly recommend Virtual DJ Pro version 7. I was actually involved with beta testing and development before VDJ version 6's release, and can assure you that the program's video engine is rock solid. I have been using a Denon MC6000 as a four-channel music

video MIDI controller both in my club and in my mobile rig. I can always have an appropriate gobo-style slideshow or infomercial ready to play, if I'm not using live streaming.

There are several good sources for music video subscriptions, including ERG, PrimeCuts, and Promo Only to name just a few.

You can entertain the guests by mixing videos from their favorite artists from today and yesteryear, bringing visual energy and excitement to your mix. Videos of Michael Buble, Harry Connick, Jr. and Sade and the like can be played during cocktails and dinner. Hopefully, videos of the Beatles or Elvis Presley shouldn't offend anyone in this day and age. However, a VJ should "know" his or her video content and what may or may not be appropriate to display at a wedding reception.

Professional subscription services offer guidelines about censored and/or explicit content, but ultimately, it is the responsibility of the professional digital video jockey to screen what is not appropriate to display.

I think, if presented professionally, video provides an exciting additional dimension of reception entertainment, increasing the enjoyability of the event for everyone. More and more clients are coming to expect it, so you would do well to arm yourself with the best technology and figure out how video fits into your company's big picture. **MB**



Lane O'Neill has specialized in satisfying discerning brides since 1993. Located in Southeastern Michigan, his services include DJ/VJ, MC, event coordination, romantic atmosphere up-lighting, and more... "creating atmosphere as unique as you and your event!" His company websites include www.acclimatedsounds.com, www.5-Star-Entertainment.net, and www.VJinfiniti.DJ.

So you think you're ready to make the jump from audio DJing only, into video DJing, by starting to incorporate music videos or ambient visuals into your sets. Where do you begin?

Well, before taking the plunge, it's good to remember this: The music ALWAYS plays the biggest role, if you're in a dance club environment. The visuals are lagniappe. (For those not from bayou, that means a nice, EXTRA, gift.) The visuals are there to compliment the audio and, along with the lighting, to help create the mood and ambiance.

THE STATE OF PLAY

Ok, with that lecture out of the way, let's start with the technology. First and foremost make sure you have the proper gear to do video professionally. One way to go would be to rely completely on hardware such the Pioneer DVJ units. You would have to use DVDs or other content accessed through the hardware.

The other major option, one that is growing quickly, is the computer+software approach. If you choose this path, you have to be careful to prepare properly. Before we get to the fun subject of software below, you'll have to see if your computer hardware has what it takes to handle the heavy lifting of video mixing. I recommend taking the minimum requirements published by the software makers...and double them, if possible. If you stick to the minimum requirements, or don't meet them, you are doomed to experience lagging playback, drops, or even complete freeze-ups. By doubling your computer's power, you'll be able to take full advantage of CPU-hungry video effects and "beat grid" features now found in most software.

Especially if you end up VJing in multiple locations, make sure you're armed with the proper interfaces. Some venues may have a composite video feed to their video system, while other venues will have HDMI or VGA. I recommend having ALL the



proper converters. (They are not always just adapter cables, like DJs are used to, but may be full converter boxes containing the circuitry to get the conversion done. Definitely do your homework on what you'll need to hook up your personal gear to the systems you'll be dealing with.)

Many software solutions are out there that can fit almost any budget, depending on how elaborate you want to get with your set-up. A short list of potential software for mixing music videos and/or visuals includes: Serato Video, Inklen Mix Emergency, Virtual DJ, Resolume Avenue or Arena, Modul8, MixVibes VFX, and Grand VJ. Do your research as to which will be most efficient for what you wish to accomplish.

CONTENT IS KING

So what about your video content? Although some might go straight to YouTube and try to get their video on for free (nothing like a crappy video downloaded from YouTube and converted improperly showing up on a video screen pixillated or fuzzy), I recommend the reputable, professional music and video services out there. Personally, I use SmashVision (www.vj-pro.net) and PromoOnlyPOOL (www.promoonly.com). And for abstract or ambient visuals, I rely on Resolume

(www.resolume.com) as I personally use Resolume Arena software for that aspect of my show. There are many other sources online for quality content--part of the fun and art is finding the stuff that fits with your creativity.

And you can get really creative with your visual content. Just beat-mixing your audio in your digital DJ solution is good if you simply want to add the music video or ambient to your show. However, some video software (like Inklen Mix Emergency and Serato Video) have implemented beat-reactive effects—effects that allow your visuals react to your music during transitions. Beat grid effects provide another avenue to standing apart from your standard a/b crossfade video DJ.

If you take the time to learn the full potential of your software, you may be surprised at the amount of control actually have over the effects and what they do to the video. But it will take time to find what works for you. The more you experiment and practice in the studio, not only will you have more fun, but the better your show will be once you hit the club! **MB**

When Video is NOT the Right Option

BE CAREFUL WHEN APPLYING THE COOLEST NEW TECH TO GIG SITUATIONS

By Stu Chisholm

A familiar word to military strategists and emergency preparedness planners is "tactical." Often misused, abused and overused, "tactics" simply refers to having what you need at the time and place where you need it. It is about marshaling resources. To the professional DJ, that means having the right gear, the right music, the right EVERYTHING at the exact moment it is needed.

Tactics and preparation go hand-in-hand, and to properly prepare, one needs to consider the mission at hand. So, to apply this to our situation as mobile DJs, we must start by asking ourselves: What is our mission?

Aside from the obvious goals of keeping our dance floors full and making our clientele happy, the goals of different events and situations vary. Thus, the gear or performance approach will likely vary between different kinds of events. As you can tell from the title of this article, the resource I'm addressing today is the use of video.

Depending on the type of event, video can be either a blessing or a curse. For instance, if you're doing a high school dance, keeping that age group engaged can be a challenge. Bigger is always better: bigger speakers, bigger sound, bigger lights and as much dazzle as possible. In this situation, big video screens that not only show music videos, but occasional shots from a live camera can add the required excitement. The same can be true for the nightclub set, where a significant portion of the audience didn't come to dance. A video screen or six can entertain even those who came to simply sit and nurse a drink.

A DIFFERENT VIEW

On the other hand, the big kahuna of the mobile DJ business is the wedding reception, which is a different kind of beast. For this class of event, a DJ's goals are different. Where the club guys want to periodically turn their dance floors over in order to promote alcohol sales, a wedding DJ is trying to encourage the members of two different families to engage one another actively. At home, people are accustomed to "sit and watch" entertainment. The last

thing a wedding DJ wants to do is give permission—and even actively facilitate—behavior that runs contrary to the goal of active engagement. Therefore, eliminating the video screen after the dinner set or photo montage becomes a great tactical move.

People attending various functions have different expectations, too. A teenager going to prom, or a club hopper going to the latest trendy local hot spot usually arrive with the intent to dance. Those attending weddings may not have danced in years! They are there because they want to support and celebrate with their loved ones. In their minds, dinner, dropping off a gift and catching up with Aunt Bertha and Uncle Mike might be

the things they're most looking forward to. Playing games, dancing and participating in interactive routines might be the last thing on their minds. It also might be a tough sell.

In fact, I've spoken with many DJs who do only club work or school dances and avoid doing weddings because they're "too tough." It certainly takes some real expertise to make the reception a great experience for all in attendance.

This is why gear-happy DJs who add the exciting new technology of video to their arsenals can actually be shooting themselves in the collective foot. By adding this passive form of entertainment, you may have given guests an "out." Now, they can "see everything just fine from here." The screen says, "This is just like being at home on the couch!" In short, you have made a gross tactical error.

Believe it or not, the nightclub DJ needs to consider a similar situation. The corner bar might have a lot of things for non-dancers to do, and a video screen in a sports bar filled with men stopping in for a beer after their softball game makes perfect sense, as does a video poker machine, NTN Trivia, darts and a pool table or two.

But these things are the first things to go at an upscale nightclub! The owner wants hot patrons dancing non-stop to hot mixes by hot DJs, and a video screen that does anything but show dancers moving runs counter to the owner's goals. Another non-video club scenario would be a '60s style martini lounge, where a video screen would be an anachronism.

CHOOSING THE RIGHT TOOLS

At this point I'd like to emphasize that I'm not against video. In fact, in my book, *The Complete Disc Jockey*, I suggest adding video as a service so that DJs can keep their income up during economic hard times. Even as we emerge from the recession, video is growing into a great upsell. In the right environment, it can even be a huge draw! My point here is that video can also be a detriment in some situations, and the savvy DJ should be cognizant of this fact.



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*

Another question DJs must ask themselves is whether or not they want to drag along and set up even more gear. Projectors and video screens, a live camera, and backups for your primaries can take up a lot of real estate in the van or trailer. Editing software and the associated learning curve, plus building a legal video library can also be a challenge, both financially and in time invested. Your business plan must take all of this into account to determine whether or not the addition of video makes sense.

This brings me to one more goal. In addition to your "mission-specific" goals, your business plan also sets some goals for you and your DJ business. The income that adding video would generate must be adequate enough to justify the expense in time, money and talent. Will it pay off? If more income or capital is needed, might there be other ways that will have a bigger, more immediate payoff? (For instance, a photo booth?) And, of course, the inevitable question: Do I really want to take on this role?

THE ROAD NOT TAKEN

Above and beyond the aforementioned tactics, one can't ignore the "heart factor"—the places where your experience and interests may lead. Some years ago, I worked with a great DJ named Byron Goggin at a local sports bar. We became friends and he even asked

Depending on the type of event, video can be either a blessing or a curse.

me to be the DJ for his wedding! Like most of us, though, he's a gearhead, and got into video before it was commonplace. Breaking away from clubs and weddings, he talked himself into a brief stint at a local TV station while he took some classes in editing and camera work. Soon

he had parlayed that experience into producing an Emmy-winning show on PBS. Eventually he became an in-demand cameraman whose work you may have seen on *Ice Road Truckers*, among many other shows. He now travels the world doing what became his dream job. (Check out his amazing resume at www.byrongoggin.com.) As the old saying goes, you never know where life might take you. I would only add that you should always follow your heart. I think Byron would agree.

IT'S A WRAP

The bottom line, then, is that despite the well-hyped positives, there are some real drawbacks to video, depending on your situation, and many instances where it might even be completely inappropriate. To make the best use of the technology, you must consider the mission at hand and the overarching mission of your DJ business, and then employ the proper tactics.

Until next time, safe spinnin'! **MB**

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A New Paradigm

MOVIES TEACH HOW TO TELL YOUR EVENT'S STORY

By Mike Ficher

Ever notice the difference between most movies and the majority of television shows?

In most movies, the lead character or characters undergo a life-changing experience that alters their persona significantly. In most television shows, the lead character or characters are presented in varying situations, their personalities usually well-established.

When approaching an event such as a wedding, anniversary party or family reunion, do you see a television show or a movie?

AND THE OSCAR GOES TO...

Perhaps, particularly with a wedding, the experience is more akin to a movie. The lead characters--the bride and the groom--undergo a life-changing experience, exchanging vows in a public forum, then celebrating their nuptials with family, friends, co-workers and associates.

As one of the most crucial contributors to the success of an event, an entertainer may benefit from a more nuanced understanding of the structure of movies when approaching their gigs

THE BEST PURPOSE

In the earliest-surviving work of dramatic theory, *Poetics*, Aristotle offered "A whole is what has a beginning and middle and end" for plot structure. It was a three-part view of a plot structure (technically speaking, the *protasis*, *epitasis*, and *catastrophe*) that prevailed until later in antiquity when the Roman drama critic Horace advocated a five-act structure in his *Ars Poetica*. For centuries, the two represented the standards of how theatrical art worked.

In 1863, when playwrights like Henrik Ibsen were abandoning the five-act structure and experimenting with three and four-act plays, the German playwright and novelist Gustav Freytag laid out a definitive study of the five-act dramatic structure in *Die Technik des Dramas*: exposition, rising action, climax, falling action, and revelation/catastrophe. As the 20th century dawned, the fledgling motion picture industry would adopt this basic structure.

But fast forward again, to 1982, and we find Syd Field ("the guru of all screenwriters," according to CNN) composing what has become the definitive guide to screenwriting, *Screenplay*. According to Field, screenplays follow a three-act structure, meaning the standard screenplay can be divided into three parts: Setup, Confrontation, and Resolution.

SETTING THE STAGE

In Act I, which comprises the first quarter of the screenplay, the focus is on exposition, the part of a story that introduces the characters, illuminates some of their relationships, and sets them within a time and place. Act I introduces three critical elements of the movie:

- The Main Character: the person in the story who has a need/objective to fulfill and whose actions drive the story
- The Dramatic Premise: what the story's about
- The Dramatic Situation: the circumstances



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.

surrounding the action

In addition to these, according to Field, usually midway through the first act, an "inciting" incident occurs—an event that sets the plot in motion.

The transition from Act I to Act II, according to Field, is achieved via a Plot Point. Often called a "reversal," a plot point is an event that thrusts the plot in a new direction, leading into a new act of the screenplay. Subsequent screenplay gurus have built on Field's theory by indicating that Plot Point #1, which leads into Act II, is the moment when the hero takes on the problem.

CONFRONTING THE SITUATION

Usually lasting until approximately the 3/4 point of the movie, three elements typically comprise Act II.

Obstacles: In the second act, the main character encounters obstacle after obstacle that prevent him/her from achieving his/her dramatic need.

First Culmination: At this point, just before the halfway point of the film, the main character seems close to achieving his/her goal/objective. Then, everything falls apart, leading to the midpoint.

Midpoint: Here, approximately halfway through the film, the main character reaches his/her lowest point and seems farthest from fulfilling the dramatic need or objective.

Then another plot point, according to Field, propels the movie in a new direction, transitioning to Act III.

CHECK THE RESOLUTION

Finally, in Act III, a resolution is achieved through two elements.

Climax (Second Culmination): Here the plot reaches its maximum tension and the forces in opposition confront each other at a peak of physical or emotional action.

Denouement: This is the brief period of calm at the end of a film where a state of equilibrium returns.

While Field's work did not necessarily tread new ground, *Screenplay* succinctly illustrated a sensible, successful structure, a guide for aspiring screenwriters to organize their efforts.

YOUR TURN

When you approach an event such as a wedding, anniversary celebration, or corporate party, do you see parallels between the structure of a typical movie and the progression of your gig?

Who are the main characters? What is the dramatic premise? What is the dramatic situation?

Do the main characters face any obstacles? Does a first culmination occur? Does your event have a midpoint?

When does the climax occur? Are you respectful of the denouement?

In the unwritten script that guides your event, are you nailing all the critical points to produce a box office smash? **MB**

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Finding My Niche: Seniors

DJING AND SINGING FOR THE "CLASSIC" DEMOGRAPHIC

By Jim Papa

We all know that every DJ in the world, no matter how accomplished, must have a working system in place to insure that they book new events. Some DJs work hard but struggle to get new or repeat business. Those who do may be trying too hard to emulate their competitors' success by offering the same kind of and services. Unless they are willing to undercut every other DJs' prices, without a track record or referral it can be extremely hard to compete and almost impossible to win.

But why struggle like this when you don't have to? To book more events and earn what you deserve you should figure out what you are good at and then put a plan in place to offer your skills and services in a unique way. That's what I did and before I knew it I found my niche.

I started working as a part-time KJ for others in the early 1990s. After a year or two I bought my first DJ/karaoke system and performed as a DJ, karaoke host and a singer for all types of events. In time I gained experience and began to book gigs as a single-op DJ and a singer on a full-time basis. It started slowly, but eventually I got my name out there and my bookings grew to where I am today. Now I average over 225 events per year and have done so for the last 5 years. Although I continue to work all types of events, requiring all types of music, I've developed a specialty of providing music for senior citizens and groups of people who enjoy songs from the 1940s through the 1980s.

A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.

ENTERTAINING THE GREATEST GENERATION

Before you dismiss working for seniors as low-paying or somehow not as credible as weddings, corporate events or other events primarily attended by a 20- to 40- year-old crowd, let me point out some interesting facts. According to the U.S. Census Bureau, as of 2010, there are approximately 113 million people in the United States between the ages of 18 and 44. There are 81 million people between the ages of 45 and 64 and another 40 million people over the age of 65. Combined, there are approximately the same amount of people in the United States who are between the ages of 18 and 44 as there are people the ages of 45 and up. (Source: U.S. Census Bureau, 2010 Census Summary File 1)

You can see that there are a lot of people who happen to be over the age of 45; and many may have a reason to hire a DJ. Organizations that cater to seniors plan entertainment for their members all of the time. Seniors enjoy all types of music, but like every generation, they tend to prefer the music they grew up with. And

although seniors frequently leave the party planning to others, they can also be very influential with recommendations to their friends and family.



PERFORMANCE CONSIDERATIONS

To successfully perform at a senior facility or any type of party for senior citizens you must be able to provide music from the 1940s, 50s, 60s, and 70s. In addition you should be able to mix in some of the most popular hits since the 1970s, as well as some of today's music. Senior celebrations include family members of all age groups and the staffs of health care facilities tend to be younger. If you play recent hits that are popular, clean and upbeat, chances are the younger people will react by getting involved. If they dance, sing or even clap their hands the seniors will enjoy the interaction and do what they can to be part of the fun. As long as you play a majority of songs that they grew up with, they rarely, if ever, will notice or care if a song is brand new or just a few years old. They just want to have a good time.

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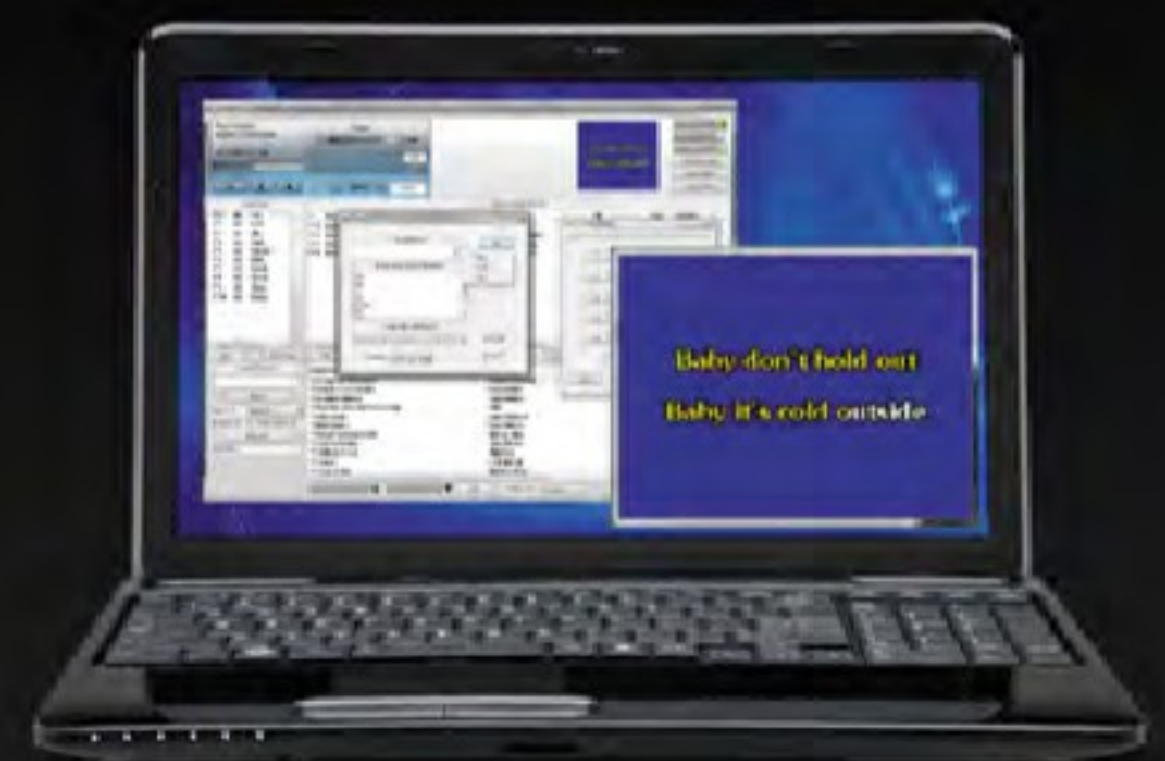
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And consider this: Many songs that people who are 40 and older enjoy are still popular today. Although a younger crowd may not readily admit to their peers that they like songs from years ago, just watch their reaction the next time you play "Sweet Caroline," "New York, New York" or even "Pretty Woman." I'll bet many of them are singing along, waving their hands or kicking their feet along with the music.

It's important to keep in mind that many seniors are physically unable to dance. They attend events just to mingle or to catch up on social issues, enjoy the food and atmosphere and yes, gossip.

You should always be aware that seniors can be very sensitive to the level of sound. If it's too loud, it can be painful or just frustrating to them and it may interfere with their conversations. To insure that they are comfortable and they don't complain, start off with softer music. If there is a mix of age groups, keep the volume low at first and only adjust it for effect as the night goes on. If they are having fun, in most cases, seniors won't even realize that the volume level has been changed.

ACCESSING THE MATURE MARKET

Where can you look for this type of work? Senior citizens and let's call them "pre-seniors" (people 45-65) belong to various groups and organizations. You can find lists of these organizations online as well as in the library. Some pre-seniors who are still working belong to work related organizations as well as social and networking groups. Companies may schedule events like holiday parties and barbecues for their staff. People who are retired may belong to church groups, community organizations or senior centers.

Many communities offer entertainment programs for the public and many

seniors enjoy visiting their local library or town hall to take in a show. Today there are rental and home owner communities where a minimum age of 55 or older is required to live. Most of these communities have a pool and a clubhouse where events that require music take place.

Senior Events, Big & Small

Senior clubs and facilities

may offer:

- karaoke
- sing-a-longs
- carnivals
- fund raisers
- holiday parties
- barbeques
- family nights
- theme events
- coffee socials
- tea parties
- walk-a-thons
- talent shows
- fashion shows
- movie nights
- birthday celebrations
- staff events
- senior "proms"

You can find people who need and crave quality entertainment in assisted living locations as well as independent living, dementia/Alzheimer's units, rehabilitation facilities, adult day care programs and hospitals.

If there is a veteran's home or veterans care facility in your area you will find that veterans today can be any age and they will be very receptive to your efforts. You will be earning money while gaining a sense of pride knowing that you are doing your part to give back.

As far as rates go, senior organizations will often book performances that last one or two hours, rather than the typical four or five. The rate for any one event may be less than you are used to, but these events also offer you a lot of flexibility. If an organization wants to book you, they may be flexible enough to adjust the start time or even the date to insure that they get you and not settle for someone else.

On a weekend you can work a small event for a senior group in the morning or early afternoon and still have time to get to another big event for a younger, higher-paying crowd in the evening. If you time it right, you might be able to do two or even three events in a day. As a single op I would rather be earning money than sitting home wondering where my next gig will be. Plus, many senior functions are also planned as big events and do last for several hours. That's where a DJ experienced with all types of events can do well.

Serving the older demographic can even help you fill in the rest of your calendar with higher-dollar events. At any senior-oriented gig you may be noticed and get leads from the audience, their families, the staff or even people just passing by.

I've spent a couple of pages here describing a niche that I've filled and grown into a very successful and rewarding part of my entertainment service. Whether or not you see yourself performing for seniors, you can see how finding a unique, underserved market can provide a fresh opportunity to build your business. Figure out what you are good at as a performer and work hard to make yourself different and better than your competition. Don't try to do what every one else does. Be yourself, be different, and be unique. Stand out and have fun. Before you know it you will find your niche. **MB**

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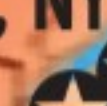
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"SOME School Dances Just Suck"

YES, BUT DON'T LET SOLVABLE PROBLEMS BRING YOU DOWN

By Arnaldo Offermann

I was perusing through a few Facebook Groups (notice a common theme in my articles?) and came across this on DJ Idea Sharing:

Did a school dance on Friday.

1st - Some kid threw gum at me

2nd - Kid wrote F*** YOU! on my request list

3rd - They kept putting their drinks on my sub (causing rings)

SOME School Dances Just Suck.

Now, the author, Rob, said I could share this in Mobile Beat because many of these things are workable problems. We don't generally have problems like these, and I believe it is because we are proactive about the entire dance. The best way to solve a problem is to bring it up before the client or guests can.

For example, I don't even give the school a chance to tell me what music to play "so it doesn't cause them to start grinding." I always bring the subject up WITH a solution that WORKS. I want to make it very clear that we are the experts; we know every foreseeable problem and have a solution for it. In short, nothing, I mean NOTHING catches us by surprise. If you do not honestly believe this about your own company, you will have the same problems that my friend Rob did.

So how do we handle them? Let's look at each question one by one:

A KID THREW GUM AT ME

This really should be "Some kid threw gum/shoe/glowsticks/tacos at me." If they throw a taco, say thank you. Tacos are delicious. I've had one kid throw a shoe not at me, but at the lights. A quick "KNOCK IT OFF OR YOU GET KICKED OUT" on the mic usually works, but it can often

lead to more people just trying to piss you off. I've found just an effective a solution: tell admin. That's right! Before you even step foot in the building, the sponsor should know that anyone who poses a threat to your staff or equipment needs to leave—no exceptions. Find the kid who threw said item, use a zoom lens if need be and snap a pic, and let the security know they need to go. If you don't know who did it, ask security to hang out for a bit to see if they can help.

Often, the projectile's intended target isn't you. It's usually just thrown up in the air, and you were just a lucky fellow to have caught the flying item. If you can, ignore it and move on. No need to bring attention to this.

As for flying glowsticks, this is an all-too-common problem. I finally found a way to fix this, by encouraging them to throw the glow sticks straight up in the air at certain intervals. I'll do a countdown during a song's buildup and have them throw them straight up as we cut the lights off momentarily. When I have a student chucking the glowsticks around, I quickly get on the mic and say "Dude—wrong direction and too early; just wait!" Of course, this gets a quick laugh and the problem stops.

A KID WROTE F*** YOU! ON MY REQUEST LIST

What's the issue here? I love Cee-Lo Green! Let's move on.

Kidding, of course; but I am left wondering as to why there's a request list. Nothing makes you look like less of a

DJ and more of a tyrannical maniac than a request list. I mean, really? Part of the FUN is asking the DJ for a song and hearing them say "you got it!" If you tell me that

you're too busy to take verbal requests, I may have to punish you. There is zero reason to not take requests face-to-face.

I do understand how hard it is when you're in the middle of a mix and someone taps your shoulder and screams "2 CHAINZZZZZ... TRU!!!!!!!" For this, you use your roadie! Don't have one? Get one! How many times do I need to go over the importance of a roadie? Aside

from making setup and breakdown easier and more enjoyable, your assistant can be your liaison during the dance.

Why do this? Because having open interaction with the students makes you seem cooler. As students

request music, they always look at all our equipment and a few even ask questions. This one-on-one connection is crucial to creating a bond with the overall audience. Take this true story as an example (dialog was changed a bit, but the essence is the same):

Student: "Hey you got some Future."

Derek (my tech): "Let me ask the DJ."

I tell Derek to let the student enter my "DJ space."

Me: "Bro, I'll be happy to play some Future, but you gotta do me a favor."

Student: "What's that?"

Me: "I notice you're chillin' with the crew in front of the stage who are getting a bit pushy with the grinding. I don't want to turn all 'dance-police' on you, but you know the admin won't approve it and it'll hurt my chances of dropping some Future on. See if you can get 'em to cool it down a bit?"

This ALWAYS works. The crucial one-on-one connection that creates a favor-for-favor situation keeps you legit in their eyes. They know you're on their side and want to play their music, but you still gotta abide by the rules.

Arnaldo Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnaldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.**

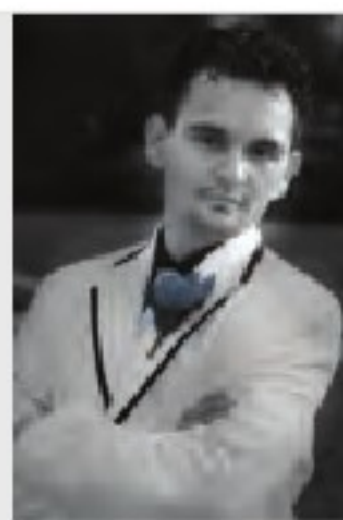




Photo by Brandy Vansickle, B's Photography (www.facebook.com/bsphotography19)

Maybe I'm lucky, or politeness really is a Southern thing, but I've never had a student tell me to eff off. The #1 rule I tell all DJs is: **CREATE RAPPORT WITH EVERYONE!**

THEY PUT DRINKS ON MY SUB

Allow me to share a potentially controversial opinion: If a drink can remain sitting on your sub at a school dance, then that sub does not belong at said dance. (Ha ha ha.)

Honestly, this one's hard to avoid,

and there really is nothing you can do about it. The best thing I have done (as I had people put drinks on stage) is that after you get the students to scream for something (glowsticks?) make a quick **HUMANIZED** announcement:

"The **ONLY** thing I ask, is **PLEASE** keep the drinks off the sub/stage/whatever. If you wouldn't mind grabbing your drinks, that'd be cool."

I know it sounds dorky, but the overly humanized announcement does work

in this scenario. Funny enough, as many times as people have put drinks on the sub, it vibrates off or they remove it, but I've yet to have a drink spill on it. If you are truly worried, couple the subs behind you near the wall, facing it.

Rob, yes, some school dances can suck, but these things you cited can be avoided. Every situation is different and may have its own unique solution, but ultimately, everything can be solved. **MB**

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Tuning the School Dance to Full Effect

DJ KRIS P AND N-EFFECT PRODUCTIONS BRING CLUB-COOL TO SCHOOL

At the last Video DJ Conference (VDJC2, Sept. 2012), we came across many DJs who are making exciting visual presentations more and more key parts of their shows, and we thought you would want to check out how they are using video and the whole spectrum of effects to set themselves apart in their markets.

One of these jocks is DJ Kris P of N-Effect Productions in Irvine, CA. After seeing a video of what he and his company are doing at school events during prom and homecoming seasons, it became clear that he is effectively creating a "mobile club" experience that truly wows his crowds. Let's hear directly from DJ Kris P about how N-Effect has achieved this, er, effect, and how it comes across in marketing and sales.

K P: Yeah, for the most part, like everybody we started with two speakers and a microphone, the basics. But over time, taking my knowledge from the nightclub industry, I was one of the first people to incorporate lasers and video projection and intelligent lighting and things that were very cutting-edge. Nobody had seen things like that in that market. And that obviously evolved into LED walls, CO2, confetti, other special effect, things like that.

M B: How do most of your clients find you? I'm guessing they hear it from the school in the next town how great their prom was...

K P: You know, I've been doing this for a long time, doing schools for over 20 years; doing clubs and stuff like that. At this point it's almost like a built-in market. I've got clients that I've done for over 15 years in a row, the same schools year in and year out...People know that we're going to be at the event, it's going to be cool; people want to go. This past weekend we had 1,800-person and 1,400-person dances. We also did 21 events that same weekend...We put on a great show. So I think that's what's kept the clients coming back every year and kept us busy for so long.

M B: From your video we assumed that was everything you had. But you can do a couple of those at one time--

K P: We had six of those that same night.

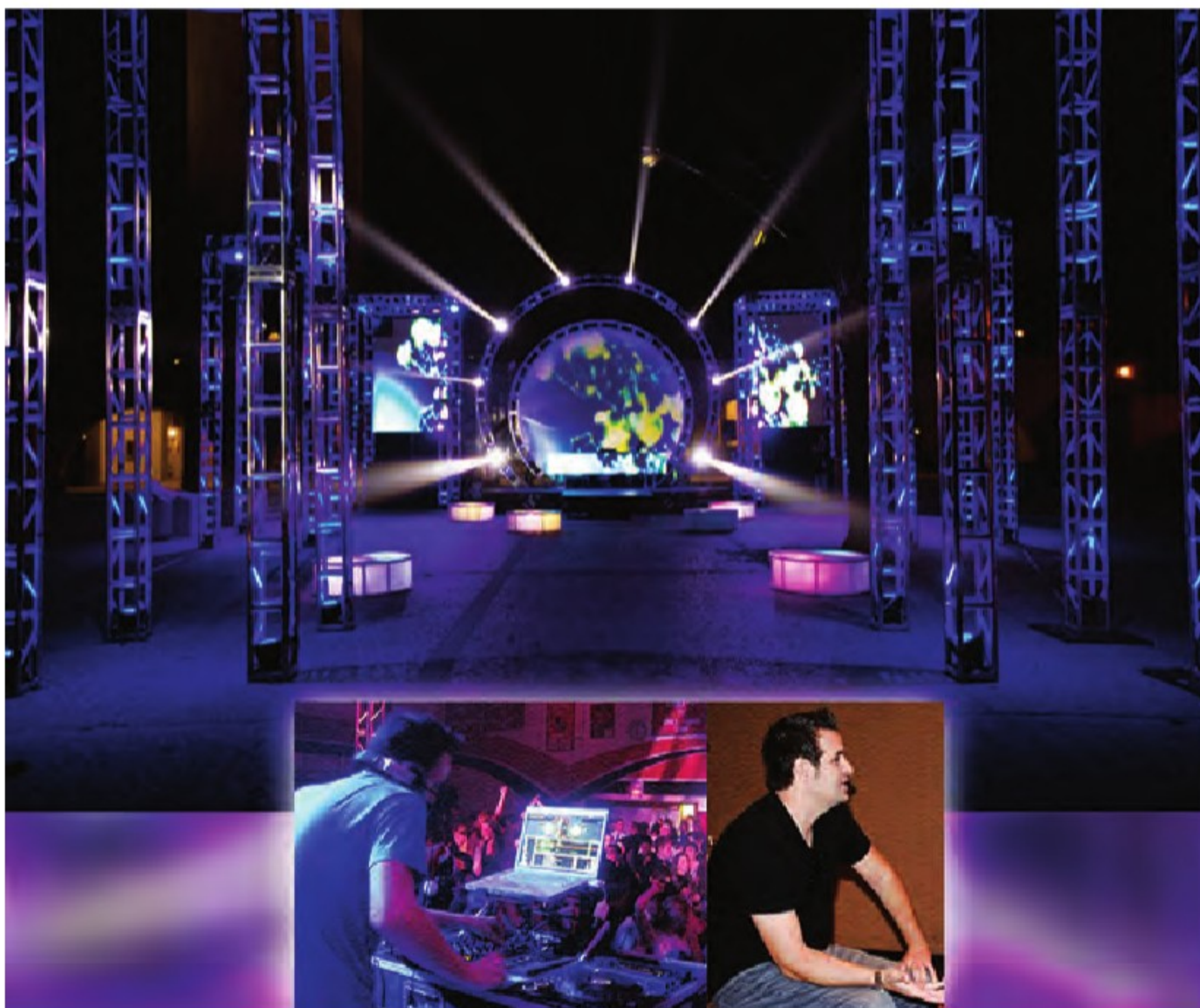
M B: And then a couple of other two-speaker-and-a-microphone level-type dances?

K P: Yeah. Everything's scalable. You do have those shows that are smaller. But that client that may book a \$700 or \$1,000 show, six months later may book a \$10,000 show. The school that you saw in that video was a \$40,000 dance. That was production. That wasn't the venue cost or catering. That was the "DJ." That same school, when I started doing stuff for them, was a \$500 client. But we built a rapport; we built a demand. That school just had their homecoming and we sold all the tickets out for their homecoming dance in one week.

M B: When they come to you asking what you can do next year to top it, what do you do?

K P: Yeah. That's always the hard part. When you're like us, always swinging for the fence, it's hard to swing harder sometimes. We're always trying to do the most cutting-edge that we can on a budget or with a budget.

Obviously you see Academy Awards or large festivals that



Mobile Beat: So, DJ Kris P, tell us a little bit about how you got in the business.

DJ KrisP: Kind of fell into it randomly. I had a job as a DJ at an all-ages nightclub, and people were coming in--obviously people under 21 who were in high school--and saying how awesome the club was. They wished that their school dances were the same. So I kind of took the show on the road and started doing high school dances in 1993.

M B: Where did it all start gearwise?

A person's back is shown, with a circular area of their skin illuminated by a projector. The words "PRINT YOUR OWN GOBOS." are projected onto this area in a bold, sans-serif font. The word "PRINT" is in pink, while "YOUR OWN GOBOS." is in white. The rest of the person's back and the surrounding environment are in deep shadow.

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have million-dollar budgets, how do you create that same look, feel, and environment on a \$2,000, a \$5,000, a \$10,000 budget? It's definitely a challenge.

...[but] we're lucky enough to have such a great rapport with our clients. For the most part the clients say here's the date, here's the theme, wow me, send me a bill. And they give us a lot of creative freedom...

So a lot of the job that we do is educating our clients and creating the rapport for them to trust us. We go to schools all the time that only have a 400-person turnout out of a 4,000-person school, and within one event we double, triple, quadruple their attendance and they can't figure out what happened; how did another thousand people magically show up? And we do it all the time.

M B: But you did mention that you've had a school that was surprised at the great attendance and that they actually made money on the dance, yet they didn't call you back the next time....

K P: Yeah. And sometimes people do that, and hopefully they learn from their mistakes or call you again, or however you want to say it...But at the same time, you hopefully find the clients that do understand that you are doing the job. I mean, you're not just the "DJ." You're not just in the corner, pushing buttons. You're creating an experience. You're creating a lifestyle, almost. And once you create that lifestyle and you create that kind of brand, almost, you have a rapport now with the kids, or whatever the audience is.

Now you've got instant draw. Every time you come back you've got that rapport. It's just a building process. But it's amazing how fast you can go from an event that has 100 tickets sold to an event that has 1,000 tickets sold a week later. It's pretty amazing.

M B: Considering the level of production you do, how do you handle it, staff-wise?

K P: On a busy weekend we have about 20 guys working; on a slow weekend it's 10 guys. A lot of it is just building shows that you can handle. I mean, you never want to go out and do a half-hearted event. You always want to go out and do a great job, so you always have to make sure that

you've got the right staffing, the right equipment. Plan ahead, plan properly.

M B: How do you build up your jocks, until they can be the lead on the 1,000-person, \$40,000 budget event?

K P: A lot of our DJs are people we know are really good DJs. The production part is almost like a whole other animal. I've had the same DJs working with me for 10 years, or I hire freelancers who I know can do a great job, and then add our production elements to their show.

We were talking about at the conference here earlier, that a lot of times it's the whole show, it's the whole experience. It's not necessarily how great that one DJ is; it's how great that one DJ was with the confetti, with the video, with the decor that we did.

M B:—the production more than the separate pieces—

K P: Yeah. And I think people lose sight of the big picture when they focus too much on one particular item, or get too concerned about one thing; they're not concerned about the overall show. People care about the overall experience.

I actually took a poll once of 1,000 high school students, decision makers; I asked, "What would you rather do, go to the coolest venue in town with a basic DJ, or have an amazing setup like in one of our promo videos." And 83 percent said they'd all rather go to one of our shows than to an amazing venue.

M B: So how many years have you been at your current level? And how many more years do you think you'll maintain this kind of schedule before you sit back a little bit more?

K P: We've been running a pretty hard schedule of 400 events a year for over 10 years. I've been doing this for 20 years, full-time. I was DJing clubs and parties a few years before that. I started when I was in high school. I owned my first nightclub when I was 18 years old—I was still a senior in high school. It was actually an all-ages club; they didn't have a liquor license. And as students were coming in from all over the area, that taught me about school dances. I had

never even thought of that.

When I was in high school, I only went to two or three dances the entire time. I never really thought they were cool. So now I'm creating that cool factor, making them want to go. But you know, I love doing it. It's been a great ride and I don't see myself slowing down anytime soon.

...I'm really about the quality. I like doing great events. I don't want to do every single show out there. I want serve the clients that want us there and really want to have a great show. So I say "Let's keep chugging away and keep doing what we do and just keep pushing the envelope."

M B: OK, time to get personal...I mean about your personal gear setup! What do you personally roll with?

K P: Typically, two [Pioneer] CDJ-2000s. Actually my personal rig has DVJ-1000s, and then like a DJ-900 mixer. The reason I still use the DVJs is just because I loved and played on them for years with Pioneer, but I love the fact that if a client gave me a DVD last-minute, I can stick a DVD in and just hit "play" and run a video out to a screen or something like that without having to rip and convert or anything like that. Just a utility-type thing. But definitely CDJs and Pioneer mixers and stuff like that. All great products.

M B: Very cool. Anything else that you want the DJs to know about you?

K P: You know, if anybody ever tells you that it's not possible, that you can't do it—you know, when I first started I was doing \$300 DJs, looking at \$3,000 balloon arches in a ballroom at a prom, and asking why the balloons cost 10 times more than I did; I convinced the client to give me that money to decorate the place better. And next thing you know, I'm doing these very high-level events because I educated my clients on what was cool.

Don't ever take anything for granted, and don't think there's ever really a limit. Nobody ever thought somebody could do a \$40,000 high school dance as a DJ. You know what I mean? People hire an event planner and pay them \$60,000 or \$70,000 to plan an event, but nobody would think about the DJ. It's all how you market yourself. Don't ever think there's a limit to what you can do. **MB**



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Putting the Crush on VJing

DVDJ CRUSH HELPS PUSH THE ART OF VIDEO DJING FORWARD

By Ryan Burger

Ryan Burger: Another jock I met through the Video DJ Conference (VDJC12) last year, is DVDJ Crush. Crush, introduce yourself and tell us how you got into the business.

DVDJ Crush: Hey, man. How you doing, Ryan? This is DVDJ Crush from New Orleans, Louisiana, born and raised. Got into the business 24 years ago as a mobile disc jockey with Impulse Entertainment, based out of New Orleans, in Thibodeau, Louisiana; broke off into the club scene at 18. And the video scene I've been into for approximately 10 years.

R B: So when you first started DJing, what were you working with? Turntables and vinyl at that point, I assume?

D C: Yes, sir. I was working with two Technics turntables, two large crates of 12" records, doing mix shows at the age of 14...We were doing a radio station out of Homa, Louisiana on Hot 107.5. We basically recorded those mix shows on VHS, on hi-fi Beta.

R B: Wow! Yeah.

D C: I was still in school, so I couldn't travel to go do the show at 10:00 p.m. to 2:00 a.m., and it was a six-hour show every Friday and Saturday. We recorded two hours per night during the weeknights at Impulse Entertainment's building, after I got out of school and finished my homework...And that's how I got my little 15 minutes of fame as a teenage DJ.

R B: Then as soon as you were legal, you were working the clubs?

D C: Yeah. I had kind of a name for myself...I think that's how a lot of DJs kind of got their names as well...These were literally cassette tapes. I had 90-minute mix tapes that were split in half, 45 minutes on each side of music, and I'd release one of those once every two weeks or so. And all my friends wanted to have them. My friends gave it to such-and-such and that friend gave it to a guy that knew somebody at a club that knew the owner, and my name was already there.

R B: We covered your old technology, so let's talk new.

I imagine you're still working the turntables—just with timecode discs on them. Tell us about your current rig.

D C: I use Technics 1200s, the Grandmasters, the Shure needles. I use a Macbook Pro 17"; a Rane Sixty-Two now (I was previously using a 57); Serato Scratch Live, current version, and MixEmergency for video. And then I use an iPad with a custom MIDI controller to control all of that.

I also use Resolume Arena, which allows me to, via Syphon, use video source into that feed, any video source into that. And that's my main output for video, is Resolume Arena.

R B: I know you also have a well-stocked studio. How much do you spend in the studio, prepping the material that you then use live?

D C: Yeah. That's the trick, man. It's a 9:00 to 5:00 job to me, Monday through Thursday. I'm in the studio anywhere from seven to 10 hours a day. I make a weekly checklist of what I need to do and what I want to do. I'll make a list of needs and wants. I make that weekly schedule usually on the Friday or Thursday of the previously week.

It happens all in the studio, man. There are so many DJs out there now getting into the craft and there's going to be more. To stand out as an artist and try to stay ahead of all these guys, there's original content. I make my own content...adding some kick or doing a mashup with this or that song. That all happens in the studio, audio- and video-wise.

...[I'm also] working with a couple of companies—SmashVision... [and] a new company coming out called Creative Visuals, which will be supplying video DJs with custom video content.

All of that alongside of my weekend shows or traveling or whatnot, it's a busy day, every day of the week. I have a family that I have to divide my time up with fairly, so everything comes in play there. It's all time management.

R B: So, video DJing as an art form has grown into more than just A-B switching between tracks, obviously. Tell us a little bit about what you've seen over your career. I'm assuming you got into this when DVD stuff became available. I can't imagine you mixing VHS...

D C: I've done it, man! Not mix it, per se, but there was a company called ETV—



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R B: Yeah. I remember Doug and the gang.

D C: —way, way back in the day.

...The first video DJ show I did was a prom for a high school in Louisiana, and we had Pace Productions (Impulse's sister production company) come aboard because they wanted a really big show. So we had two huge—I mean,



I haven't seen projectors this big in a long time—really huge projectors... And we had two VHS tapes, and they were pre-cued. We had a little sheet of paper with all of the timeslots on them and all that. If we wanted to play a song, it was three or four songs in advance. It was almost like playing a chess game when you were DJing.

R B: So you're sitting there back cueing VHS, sort of like cassette tapes when you spin the tape back.

D C: Yep...So yeah. I'm kind of a dinosaur in telling my age, but that was the first time I ever spun video.

The current technology now, oh, man. It's a breath of fresh air... There's so much stuff out there you can use, like Virtual DJ. I currently use MixEmergency; Serato Video is out there. It really makes it convenient and lets you stay focused on the audio. Because I mean, when it comes down to it, the audio's always got to be first. I've said that before; I'll say that to the day I die. Nothing really matters too much on videos if

you play two wrong songs and your dance floor's empty.

R B: So where do you see VJing going, and where do you see Crush going in the next couple years?

D C: Video DJing in itself, where do I see that going? I think with as many people that are starting to look into video and making that jump from audio DJ to video DJ, I think it's only going to get better; it's going to get bigger. I don't think it's even come close to hitting its peak or getting recognition. That's coming...

As for me, I'm starting to get into incorporating my music video mixing with projection mapping. If you're not familiar with it, if some are not familiar, google "projection mapping" on your computer and get an idea of what projection mapping. I'm incorporating what we as video DJs into a larger-scale version of just having two projector screens there.

I do some shows in Memphis, Tennessee at Club 152. I do shows in New York, in Saratoga; Vapor night club—I'm doing a show with Clinton Sparks there, and we're doing the projection mapping DJ set...I carry two Epson projectors in a carry-on, along with my gear bag, which is my laptop bag and mixer. I just prefer to use my own gear over telling them to make sure they have the right stuff so I can get the gig done.

R B: I saw some pictures of projection mapping on your site. So if people want to see a little bit more about it, give them the lowdown on where to find you online.

D C: Yeah. You can find me online. My website is DVDJCrush.com. My Facebook is Facebook.com/DVDJCrushProject. My Twitter is @DVDJCrush.

R B: Looking at another website right now, VideoDJ Awards.com. Video DJ of the Year; and Best Club Video DJ. Tell us a little bit about those honors.

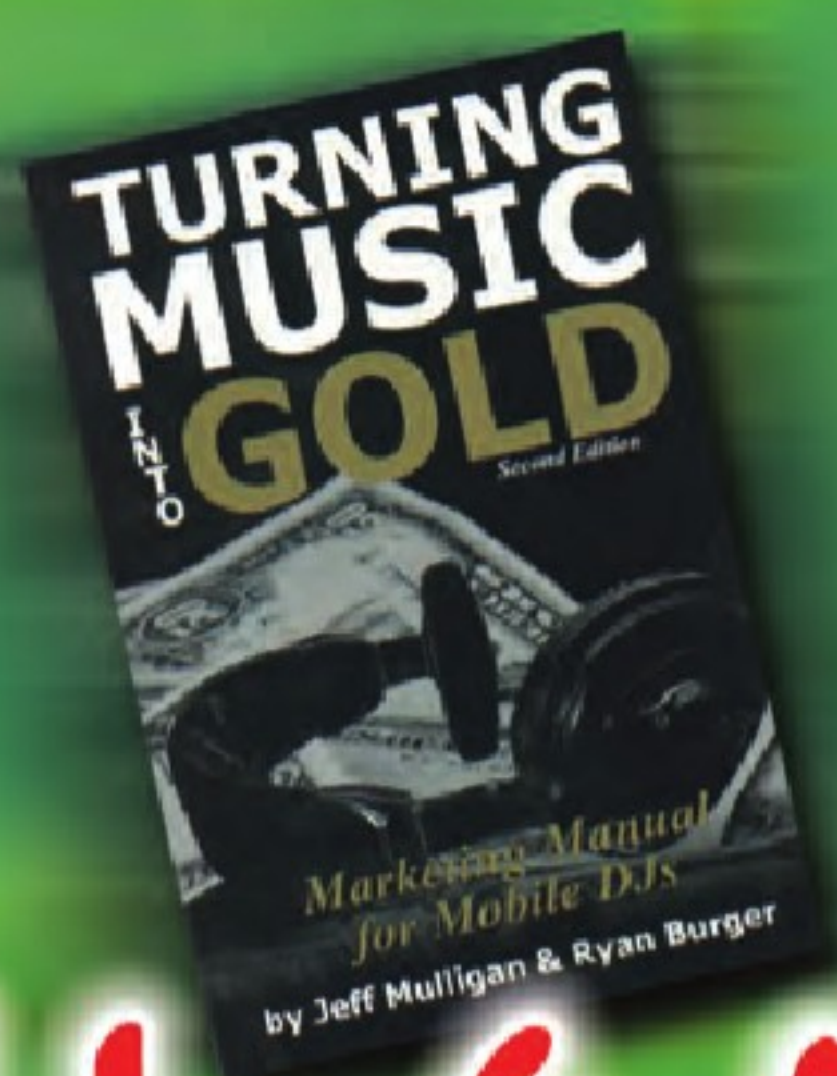
D C: That was shocking. I was really shooting for the best club video DJ. I had previously won Video DJ of the Year for the IDJ Awards, for 2011. So I was like, yeah, Best Night Club—that would really seal the deal, help bookings and shows...I didn't think I was going to get the Best Club Video DJ. There was a lot of talent in there that I thought should have gotten that award. So when they called that award, I was pretty shocked but very happy, because that's the award that I was really shooting for... And the Video DJ of the Year, they went through the names and they called my name again, and it was like, you've got to be kidding me; no way. So yeah, I took home two awards this year; very thankful, very grateful. It was fan base, so we got to reach out. It was Facebook polls. It was a poll thing where they took votes, and then I believe they had a panel that made the final decision and tallied up the votes.

So I pushed hard for my voting in my social media. I reached out to my fans and I reached out to my peers and family and told them about it. That kind of spread out. So I felt good about my fans being there, supporting me, and my peers and stuff like that, and family. So I'm fortunate and very humble and very lucky.

R B: A good vibe. Do you have any advice for all the other DJs that are aspiring to get on this level?

D C: Hard work, man. Hard work, sacrifice, passion; the love of music—the love of video. I mean, video's an art form in itself now...If it's what you want to do, set goals. And time management, time management, time management...Make those short-term goals count...Make sure you set your goals—mostly short-term goals. And when those short-term goals make it, it helps easier to break off into making long-term goals...and passion, man. You've got to have the passion for it. You've got to love what you're doing. **MB**

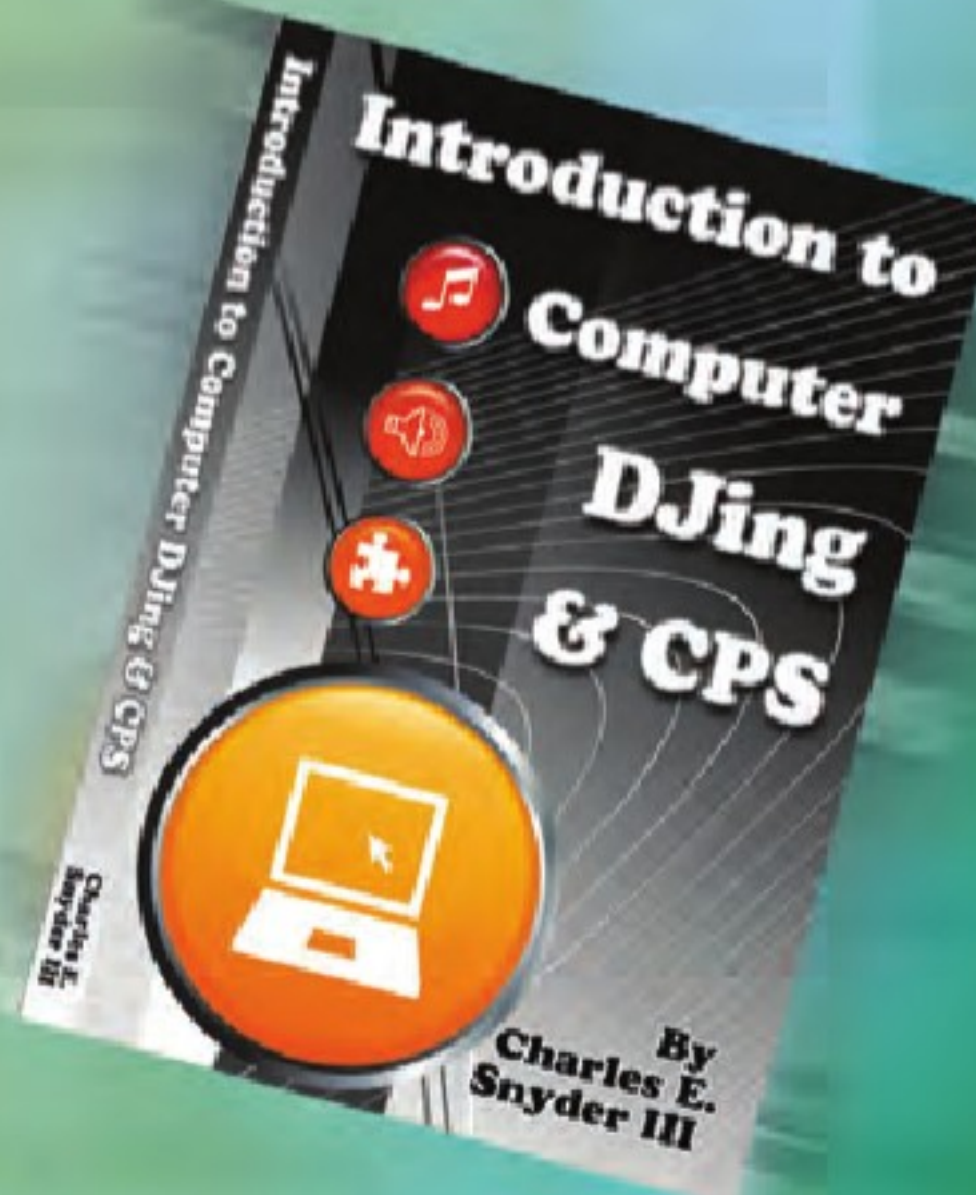
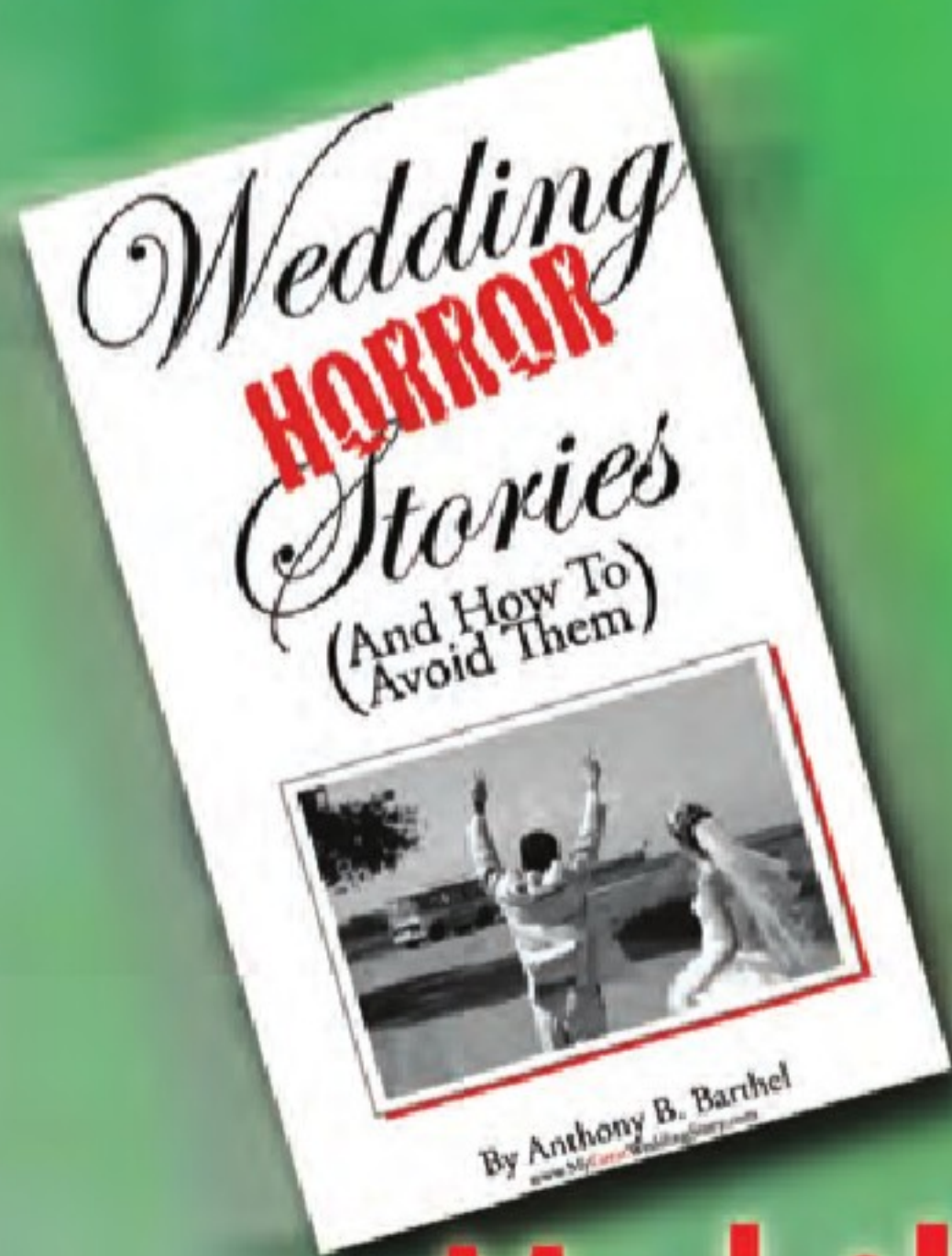
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Denon Gear Helps You Get in the Game

DENON'S MC2000 IS A QUALITY TOOL FOR GETTING UP TO SPEED

By Brad Dunsbergen

The latest offering in the controller market from Denon, the MC2000 carries on Denon's long tradition of building high-quality products. The MC2000 is squarely aimed at the DJs just getting into the game and practicing at home.

The MC2000 is "plug & play," meaning that it needs no separate power supply and just works with the included Serato DJ Intro program. It includes many of the features that are found on Denon's higher-end units, like a built-in audio interface, cues, loops and a sampler section, but does not include many items that most mobile DJs are used to, like balanced XLR outputs, LED meters or XLR microphone inputs; but once again, this is clearly not meant to be a mobile DJ's primary media controller. But it certainly does not mean that the MC2000 lacks in quality, no sir. It's built like a tank and can even take the abuse that someone like my 14-year-old beginning-DJ son can throw at it.

The unit's tank-like outer casing is constructed completely

of metal. The knobs and faders are the same ones that you find on all of Denon's other latest controllers. All of the inputs and outputs are on the rear of the unit except the headphone jack. They include an AUX RCA input to play back music from a line-level source, master output RCA jacks and a 1/4" microphone input. The AUX RCA has a volume control knob for the line level input and another smaller knob next to it for monitoring, meaning that you can cue the AUX RCA input in your headphones the same as you can with the two decks.

On the front left-hand side is the 1/4" headphone jack. I was surprised to find that there was no 1/8" jack, which seems to be standard on most new controllers. I think this a big omission, as most beginners will use earbuds or headphones that they already have and may have to run out to the "shack" to get an adapter. The top of the unit features a fairly standard DJ controller layout, with each deck having play, cue and sync buttons. The touch-sensitive platters work extremely well with very minimal latency. Each deck also provides the standard pitch faders, sampler & looping control.

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The sound output from the MC2000 is very impressive. This is delivered via the built-in 24-bit sound card. On almost all the other bus-powered controllers I have used, lack of sufficient output has been a big problem. Not with the MC2000. The headphone volume was ample and had no noticeable distortion, even when pushed to high levels.

Overall, I am very impressed with MC2000. Would I use this at a wedding? No. The kind of gig where this controller can really shine for professional use is what I have been using for during the past month. I have a weekly karaoke gig that has a really small

booth with a 12-channel mixer installed. I have been running into the mixer, using the PFL to set my levels, and enjoying mixing from the MC2000 for the night.

This unit is squarely aimed at the aspiring DJ. There are many controllers that are aimed at this segment of the market, but after using most of them, I can honestly say that the Denon MC2000 shines above most, if not all. **MB**

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Taking a Stand

THE DEVELOPMENT OF SPEAKER STAND TECHNOLOGY

By Mike "Dr. Frankenstand" Ryan

Without them, speakers wouldn't have a leg to stand on. Often overlooked, speaker stands are important but part of any DJ's equipment arsenal. Often we try to overlook them. Let's face it: Stands are kind of odd looking, three legged sticks. Some DJs even cover them up with fabric to disguise them.

Darrell Schoenig disagrees and thinks tri-pod stands are beautiful. A pioneer in the speaker stand industry, he was the original founder and owner of Ultimate Support Systems (USS) and helmed the speaker stand maker until 1994. In the

mid-70s Schoenig had a hang glider company in Golden, Colorado. By 1976, he had sold that company and moved to Hawaii where he joined two musicians, a brother and sister, to form a Christian music group called "Sweet Melody." The band needed speaker stands and while searching Schoenig was "dismayed" by what was available. So he decided to try his hand at designing his own:

"I went back to the hang glider shop and fashioned a pair four legged stands out of scrap hang-glider aluminum tubing (four legs held speakers up rotisserie style.)"

As other musicians saw them, Schoenig began getting requests to make them and began production in his

parent's garage in 1977. An early USS stand brochure describes the four legged stands: "...telescoping tubing and sophisticated folding technology, spring-loaded buttons, ball-lock pins and slide-in mounting brackets."

BUILDING A STRONG TRADITION

Schoenig says at first their engineering was "seat-of-the-pants...We would load custom-made plywood boxes with sand bags to test stability...I remember testing our first (aluminum) tri-pod to failure by loading it with a large gas cylinder. A leg finally folded at 1,100 pounds; we felt pretty good about our margin of safety since it was rated for a maximum of 100 pounds...Aluminum tubing was chosen

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because of its high strength-to-weight ratio."

Another popular stand model to come out of the USS factory was the Telelock, with its bulbish sliding tube locking device. This design uses a rubber coated round metal ring set on an angle, which, when engaged, holds the "sliding tube" up and keep it from slipping down. You still have to lift the speaker up but lowering it is much easier to control.

In the 1980s, the market was inundated with copies of Ultimate products. Schoenig says safety became an issue with these copies "because of their disastrous use of inferior plastic parts. Most were made with low-grade commodity resins and often regrind material...they looked and functioned like our stands, but it wasn't long before dealers and customers alike were coming back to us..." The company weathered the storm by staying committed to their own quality controls and high level of customer service.

IMAGINING NEW CONCEPTS

During Schoenig's reign at USS, he also experimented with a "powered" speaker stand using a pneumatic tripod with a pump built into one of the legs, similar to a bicycle pump. It was abandoned because of the amount of physical effort it took to lift speakers.

Another idea, a mono-column stand that would achieve stability via a powered gyroscope, never made it off the drawing board but Schoenig says "it was fun envisioning it". He adds that for a couple of years USS produced a "rather bizarre looking stand for a company that made globe-like round speakers called Around Sound, but production stopped when the company went out of business.

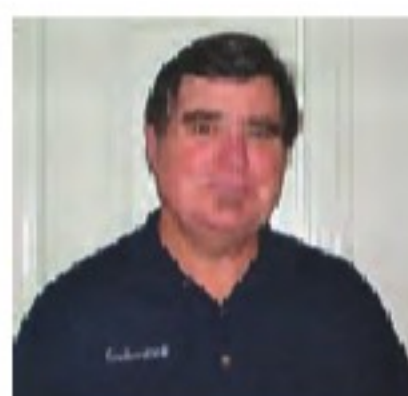
Along with designing speaker stands, Schoenig modified his tripods into

bike repair stands that has become the standard of that industry (www.feedback-sports.com). It's probably safe to say that Schoenig's tripod speaker stand design set the standard for the music industry as well.

In the mid 1990s, USS was sold to Jim Dismore, also from Colorado. Today Schoenig keeps busy designing new products, still using aluminum tubing at his company, High Road Enterprises, in Bellvue, Colorado.

YOU'VE GOT THE POWER

Fast forward to 2001, and the birth of (my baby) the "powered speaker stand." I was DJing at an outdoor wedding in La Jolla, California. when I was lifting one of my 46-pound Mackie speakers the way DJs have done countless times on tripod stands: with my shoulder under the speaker, one foot on the stand's leg brace, one hand on the sliding tube, and the other on the locking knob. I stopped and said to myself there had to be an easier way to do this.



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.

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A light bulb went off in my head: Install gas springs in the stand like the ones used in the automobile industry for car hoods and pickup camper shell windows. I had once worked at an auto parts store and was familiar with them, so I bought one from our local Kragen store, cut and pasted an all-thread rod and turn buckle, and invented the world's first "Powered Speaker Stand."

(This shouldn't be confused with another speaker stand design called "air-powered". This type of stand uses a leather cup on the end of the sliding tube which seals an air chamber in the center tube allowing the resulting air pressure to help slow the pole on the way down.)

Before I settled on using a tripod, I built a single-pole stand using a round metal disc as its base. I actually used a tractor plow disc for the base but it weighted a ton. I settled on the tripod design and excitedly showed my prototype off at our next local DJ association meeting. Everyone was thrilled when the speaker rose all the way up, with no shoulder action needed. Then one of our members, DJ Diane Desiderio, tried to pull the speaker stand down and it wouldn't budge.

After consulting with a gas springs company, I learned about "neutral buoyancy"—the idea that the gas springs, when filled with nitrogen gas, are designed to lower a weight as easily as raise it. Thus neutral buoyancy was incorporated into the design.

I settled on two models: the F1 for speakers weighing between 35 and 50 pounds; and F2 for speakers weighing between 55 and 80 pounds. I stopped at 80 pounds out of my concern that speaker weighing more than that would be safer on the ground or stage.

A new element I've recently added to the Frankenstand is a pull-ring plunger to lock the sliding tube down in the collapsed position. The pull-ring plunger is not a new idea. A couple of years ago, I found a pair of old Peavey square-tube tripod stands with pull-ring plungers. Another light bulb went off and I decided to add the feature my latest Frankenstands.

ULTIMATE INTERACTIONS

Interestingly my path crossed with Schoenig's former company. Convinced that I had a good idea, I made a business agreement with Ultimate to purchase their generic unbranded TS-80 stands for my new speaker stand business, Frankenstand. Yeah, I know it's a silly name, but at the time the word "monster"

was being used a lot as in Monster Energy Drink, Monster Cables and the television show Monster Garage. I ended up with Frankenstand because the stand acts like "It's alive!" Plus, the url www.frankenstand.com was available. So now people call me Dr. Frankenstand.

Eventually Ulitimate was sold again. Dismore closed a deal with Mike Belitz who took an interest in my stands. He contacted me a couple of times and tried to make a deal. I declined his offers and decided to go on my own and continue today as Sound Planning dba Frankenstand. Interestingly enough, at the next NAMM music trade show after courting me to join with USS, Belitz displayed his own version of my design, even though I had a patent pending. One of his salesman told me "it wasn't personal, it was just business!" Needless to say I was not a happy camper!

ONWARD AND UPWARD

Today's manufacturers have standardized their sliding tube measurement, adopting the 35mm size to match the standardized 36mm hole most speaker manufacturers now use. One problem that has come up is that some speaker holes seem tight causing the sliding tube to become stuck inside the speaker stand hole. I asked an engineer at JBL for his opinion. He said he knew about this issue but that JBL makes all their speaker holes 36mm to fit the 35mm tube. I've also noticed that some of the speakers now feature plastic ridges inside their speaker holes. The only thing I can figure is that they are seeking a tight fit to reduce speaker tilt. My suggestion is that if you experience tight fitting speaker poles is to rub wax on it which will act as a lubricant while still maintaining a tight fit. I would hope the plastic hole will eventually wear to the pole.

On a personal note, I always wondered why DJs insist on black stands as opposed to silver or white stands. If you think about it, DJs usually perform in dark rooms, so black stands could be potential tripping hazards for guests. But that's what you guys and gals want, and that's what we manufacturers are making.

Bottom line, unless you use a Bose L1 tower you're still going to need a pair of speaker stands! Like two personal body guards, your speaker "sticks" stand at the ready to help you project your sound to your guests. So, make sure you have some quality stands to, er, stand behind, and they'll take care of your speakers for years to come. **MB**

Building a Better Bag

NAMBA GEAR HELPS YOU CARRY YOUR TECH SAFELY

By Mark Evans

While traveling to MBLV17 this past year I decided to bring a "roll-aboard" carry-on bag with me on the plane for all my electronics. You know: Most of us nowadays have our laptop, iPad, camera, camcorder and other gear that we just don't want to get lost or damaged in a suitcase beyond our control.



As I was walking through the airport with my small, wheeled carry-on, it would hit something, or the back of my foot, and spin around spastically. That started to aggravate me.

Then, getting on the plane, of course I had to find a space for it...along with everyone else trying to save baggage fees. It seemed like everyone was bringing a rolling bag on the plane.

Well, that was the first and last time I will be doing that. My son told me that I should have just gotten a backpack like he had, because it was so much easier.

NAMBA GEAR TO THE RESCUE

While walking the exhibit hall at the show I came across the Namba Gear booth and talked with their rep. I was really impressed with the selection and styles, so once I got home, I went online and did a little research. I ordered the Lil Namba Remix Backpack.

The 1st thing that impressed me was the location of the compartment for a laptop. There are basically three sections to the backpack, front, middle and back. The laptop fits securely in the middle section with some pretty thick padding. Most of the other bags that I checked out had the laptop pouch in the front of the bag, which bothers me because doesn't seem to offer enough protection.

The next thing that makes this bag great is the amount of space. There is enough room inside to include a controller like a Hercules RMX or American Audio VMS4, laptop, cables, microphone, adapters and even more.

I'm guessing most of us who choose the roll-aboard option are thinking that a backpack will be too uncomfortable to carry through the airport. But as far as the feel of the Namba pack is concerned, the straps are very wide, making it very comfortable. There is even a pocket in one of them for your cell phone.

The quality of the pack is superb. The zippers are very smooth and the front is slightly hardened to protect all items that are in the front area. The backpack's material is breathable, which means you should not get sweat on your back on those humid summer days.

The Namba backpacks come in a variety of sizes and colors. I got the Mayan brown, which has a very cool-looking blue interior. All in all, my Lil Namba Remix Backpack now provides me with a safer, more comfortable way of carrying my most sensitive technology with me when I'm traveling. **MB**



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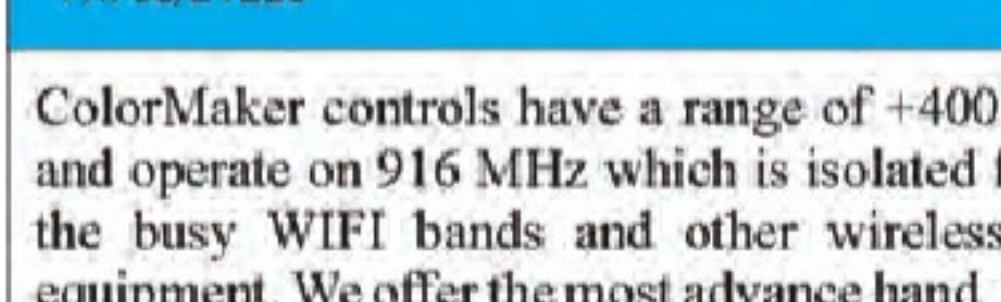
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Getting in Touch with Your Inner Mix Master

THE STANTON SC SYSTEM 3: REVERSE-ENGINEERED FROM ALIEN TECHNOLOGY?

By Michael Buonaccorso, Jr.

I've said it before and I'll say it again—these days, hardware controllers for mobiles are all the rage. With that being said, there is a plethora of options available for the disc jockey looking to purchase one. Today we take a look at one of the more unique offerings on the market: the SC System 3 by Stanton DJ.

The pieces of SC System 3 are unique in several ways, the most obvious being that it has almost no buttons! Taking cues from today's popular touchscreen electronics, almost every control and function is controlled simply by touch.

THE SETUP

When you first remove the controller from the box, you will notice that the system is made up of three different pieces—two SCS.3ds and one SCS.3m. The 3m acts as the mixer (or as Stanton calls it, the "Performance Mix Surface"), while the two 3d units act as the actual controllers. These three items are separate, but can be joined together easily thanks to Stanton's magnetic locking system.

Setting up the SC System 3 is no more difficult than any other controller. Like some other controllers, this one includes an AC power adapter, but it can also run straight off USB power. USB cables run from each 3d unit to the 3m, and then from the 3m to your computer. Stanton conveniently provides a cable management system on the bottom of the unit, so you can easily hide the cables, creating a neat look to your setup. There are also additional USB ports available on the unit, which allow the user to add more controllers, hard drives, or flash drives loaded with music.

The SC System 3 works natively with a limited edition of Virtual DJ that is included in the box with the controller. This version of Virtual DJ is specifically designed to work with the Stanton hardware. However, the program is limited in that it can't do some of the more advanced things that the full version can, like video mixing. Fortunately, the unit works perfectly with any version of Virtual DJ 7+, so an upgrade can be purchased if necessary.

Another cool aspect the system is the functionality of Stanton's DaRouter software. Available for a free download, this program allows the user to customize the MIDI mapping of the unit to connect with other popular software, including Serato

and Traktor. This amplifies the system's usefulness, making it a tool you can use with a wide variety of digital DJing setups.

GETTING IN TOUCH

Once the controller is interfaced with your computer, the fun begins. I found the unit to perform just as any other controller, with that one obvious caveat—it's all by touch! The exceptions to the touch controls are the play, cue, sync, and tap functions, which are still physical buttons. While it takes a couple tries to get the feel of the controller down, I found the experience rewarding once I got used to it. The touch crossfader was probably the most challenging element to master, but it is definitely possible, and worth the effort.

The SC System 3 is also unique in that it screams portability—more so than other controllers I've reviewed in the past. With no moving parts or knobs to break off, the system can easily be taken apart and carried in a small bag or backpack. The DJ who performs at bars or nightclubs with house systems built in can potentially fit his or her entire personal setup into a very small carry bag.

ONE MORE THING...

Unfortunately, this controller does not have a built-in audio interface. This means that to you'll have to use an external mixer to monitor your mixing and fading, or use your computer and Virtual DJ. If you decide to let the computer do the sound processing, Stanton includes an adapter cable so that you can use your headphones and output your music all

using the same output on your computer. To me this is an inelegant solution. If you configure your system this way, it can, at best, only output a mono signal. I would prefer to see future models of the Stanton's touch-based systems include an audio interface built into the controller. With that addition, this could be a truly killer piece of DJ technology.

The multi-touch nature of this system is a unique twist on the DJ hardware controller. The portability is second to none. For DJs looking to think "outside the box," the Stanton SC System 3 offers a step beyond the "standard" DJ controller design that has become apparent in the market over the last few years. That step is so big that when you're mixing with it, it really looks like you're controlling a spaceship. How's that for "setting yourself apart" from the digital mixing crowd? **WE**



www.stantondj.com

CINQ Expands Your Laptop

CLEVER SCREEN ADD-ON PUMPS UP YOUR NOTEBOOK'S VISUAL ABILITY

By Brad Dunsbergen

We get a lot of cool DJ gear here at the Mobile Beat office. Getting to play with the latest and greatest DJ gear is definitely a nice perk.

When I was asked to do a review on the Cinq portable LED monitor, my initial thought was "Why in the heck do I need a second monitor for my laptop?" But after using it just one time, I am now thinking "How in the heck am I am going to live without it when I have to send it back?"



The Cinq monitor is a 10.1 inch 1280x720 LED portable monitor with a built-in SD card reader. It has a contrast ratio of 500:1. It weighs in at 14.9 oz.

It can be used on both Windows and Mac OSX. You just mount the Cinq on the back of your laptop lid with its Lid Rail Clamp or use it on a tabletop with its adjustable stand. The monitor is powered by and video signal is supplied from your computer's USB 2.0 ports and the supplied USB cable. Also included in the protective hard case is a microfiber cloth for cleaning the screen and two hex wrenches for keeping all of the pivot points on the mount tight.

Using the Cinq has been a blast. The biggest thing that I have been using it for is a second screen where I can put all of my DMX software's lighting triggers. No more of minimizing my DJ program to change the lights. For personal use, I like to change the mounting to vertical and use the monitor for my favorite instant messaging software. This way I can always have it open and see it, like now as I type this, I can see my wife is typing me a message.

The uses of the Cinq portable LED monitor are pretty much endless. It is always nice to have a little more screen real-estate, and this innovative product helps laptop users score some. **MB**

<http://mycinq.com>

Mobile Solutions from TRUSST®

TRUSST® recently released a new TRUSST® Arch Kit and TRUSST® Goal Post Kit, two free-standing, affordable mobile trussing solutions designed for quick and easy assembly and a polished, professional presentation. The kits feature are lightweight aluminum trussing structures for mounting lights and hanging backdrops, and include conveniently numbered triangular truss and bases that can be assembled in minutes. The TRUSST® Arch Kit has a load capacity of 660 lbs., while TRUSST® Goal Post holds up to 595 lbs., evenly distributed. To simplify transport and to extend the life of each rig, custom-designed CHAUVET® DJ VIP Gear Bags for each setup are sold separately. More info on TRUSST® systems can be found at their site.



www.chauvettrusst.com

Cordless Colorwash

Now lighting designers can splash a wide swath of RGB color over a wall or stage without worrying about the availability of electrical power outlets, with ADJ's new Mega Go Flood Par, a low-profile, wide-angle beam LED Par 38 that runs on a rechargeable lithium battery. Featuring a 120° beam angle and a short throw from its SMD (Surface Mount Diode) LEDs, the Mega Go Flood Par is ideal for wide, close-range wall-washing as well as the backlighting of scrim onstage. Equipped with 27 x 4.5-watt Tri-Color (red, green, blue) SMD LEDs, it creates rich, smoothly blended colors and ultra-bright washes, with none of the distractive RGB shadows typically produced by single-color LEDs. The unit promises to run for 4.5 hours at peak performance when fully charged. Its built-in lithium battery can then be recharged and ready to go in 6.5 hours.



Offering a broad choice of DMX and manual control options, it includes 0-100% electronic dimming, LED pulse and strobe effects, fast or slow color change operation, and 35 built-on color macros. There are a total of 5 operational modes to choose from: Auto Mode; Sound Active Mode; Stand Alone Mode; Master-Slave Mode; and DMX Mode. DMX users can further select from 7 different channel options. The Mega Go Flood Par weighs only 3 lbs. and its low-profile case measures 8"L x 7.75"W x 3.75"H. For more info go to ADJ's website.

www.adj.com

Video DJ Secrets

TECH TIPS FOR BETTER VISUALS

By Richard McCoy

Video has become an integral part of the modern DJ's equipment for entertainment. Many DJs use video projection technology to handle music videos, karaoke, video art and graphics, games, photo montages, live video and recorded presentations as a part of their show.

Video-based music has become as much a part of a DJ show as audio and lighting. At the same time, our clients are requesting video as part of their entertainment packages more and more. These days, most DJs offer some type of video presentation.

GETTING BETTER ALL THE TIME

Today's computers (used by most DJs), allow technically savvy DJs to provide music video as part of their packages. The availability music video material from subscription services like Promo Only and RPM (Hot Hits USA) continues to grow. Many of the popular and upcoming music hits are provided in easy-to-use formats for the computerized DJ. There are also many other sources out there for video music, games and karaoke.

Video entertainment has become much more user-friendly than even 15 years ago. My own first attempt at providing music videos involved VHS tapes. This format offered a low-resolution analog video output, was difficult and cumbersome to work with, and did not integrate well into my system. But early computers did not offer any way to view higher-quality video either.

The first video card (CGA) offered by IBM was in 1984. It had only 320 x 200 pixel resolution and was only 4-bits of RGB color

that worked with 16K of memory. In the mid-90s, VGA specification and video adapter cards were released. This increased picture quality to 640 x 480 pixels with 16 colors requiring only 256K of memory. Later versions of the VGA specification (XGA) increased resolution to 800 x 600 pixels requiring 1MB of memory.

Today the standard is QXGA which allows for a 2048 x 1536 pixel resolution with 32 bits of color and 1GB of memory. The QXGA standard has become very useful in producing HDMI and other high-resolution formats for output devices and will work up to 2560x2048 pixels.

This high-resolution format becomes very useful for large-screen projector and video monitors. However, to achieve this resolution, additional memory and graphics processing power must be incorporated into the computers graphics and video circuitry. In practical terms, to get the best results a graphics circuit with at least 1GB of memory should be employed to produce a high-resolution secondary output along with the primary viewing display. 2GB of video memory is best for higher-resolution outputs.

Having separate video memory is an important but often-overlooked key to getting good video performance from your system. Many computers share the system's main memory as part of the video memory therefore limiting the output resolution of both the primary and secondary display device. This is the case with many laptop computers, which do not employ their own graphics processor and memory.



SORTING OUT FORMATS

The format and size of your video files will also impact the resolution output of your computer. Each of the many available file formats has its own resolution and conversion factors. While there is, unfortunately, no standardized format in the computer industry for video output, the MP4 format has become the most used, and is offered by the subscription services.

But no matter the format, if the original file is not of high enough quality, the output will not be high-quality. Period. Attempting to convert low-resolution images into higher resolution images will not solve the problem, and will only create larger file sizes.

Many have a tendency to convert video files to smaller sizes to conserve disk space, but again, this is a recipe for a poor quality video projection. It is always desirable to use the highest quality video available. Please keep in mind that a video file can be 10 to 50 times larger than its corresponding MP3 audio file. The real solution is to make sure you have plenty of hard drive space for storing your video content.

Below is a table of the most popular video formats used today. I have taken an original high-resolution MP4 file (of "Someone Like Me" by Adele) and converted it to several formats and resolutions to give you an idea of the impact your file size and equipment will have on the video output.

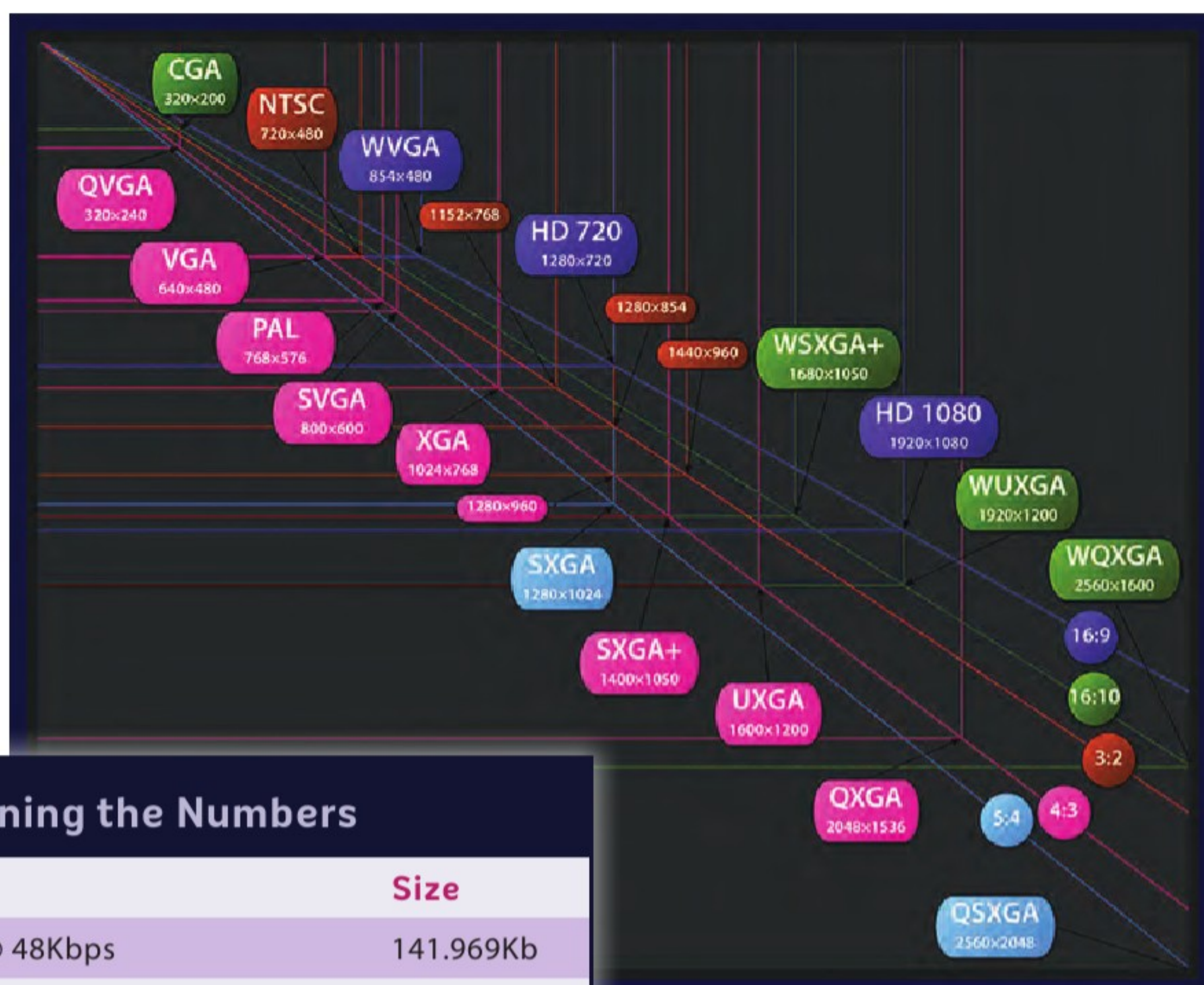


Richard has been an electronics hardware/software engineer in Silicon Valley for over 45 years, and is listed on several patents. During that same time, he has also operated as a mobile DJ, doing more than 4000 shows. Richard has contributed to the design of chips, graphics cards, audio and video systems, computers, and even satellites, as well as DJ lighting and sound equipment, while working for companies like Fairchild, Acer and Atari.

INTERFACIAL RECOGNITION

Some of the new tablets are coming equipped with HDMI output that can be attached to an external video display. These can be very useful in minimal situations but should not be relied upon as a main source for your video due to their limited memory.

There is a tendency for DJs to use an external USB video adapter box when they do not have an auxiliary video output available. This cost-effective method will work, but because of the limited bandwidth of the USB port, converter resolution output will be no better than the original source. In addition, if you have other devices attached to another USB port, this will impact the overall



FORMATS: Running the Numbers

File Format	Resolution	Size
MP4 (Original)	720x480, MP3 @ 48Kbps	141.969Kb
AVI	1200Kbps, MP3 @ 192Kbps	48.791Kb
AVI	768Kbps, MP3 @ 96Kbps	30.439Kb
MPEG	4000Kbps, 720x576	141.060Kb
MPEG	HD, 9000Kbps, 1280x720	328.464Kb
MPEG	HD, 15000Kbps, 1920x1080	537.164Kb
WMV	Windows Media Video 9, HD	45.109Kb
WMV	Windows Media Video 9, Standard	28.039Kb
FLV (Flash)	1200Kbps, Audio=64Kbps	45.644Kb
FLV (Flash)	HD 1080, 9000Kbps, 1920x1080, Audio=129Kbps	315.172Kb
Blu-Ray	Full HD 1080, 24000Kbps	
MOV (Apple)	Best Quality, 320Kbps	49.436Kb
MOV (QuickTime)	Photo Quality, 256Kbps	92.779Kb
MOV (QuickTime)	Economy Quality, 96Kbps	163.893Kb
RM (Real Video)	2500Kbps, Audio=96Kbps	89.908Kb
RM (Real Video)	320x240, Audio=44Kbps	23.220Kb
SWF	Best Quality, MP3=96Kbps	47.255Kb
SWF	Least Quality, MP3=24Kbps	6.138Kb
GIF	Avatar, 96x72	8.923Kb
iPhone (3GS)	480x320	
iPad (9.7in)	1024x768	

speed and bandwidth of all USB devices connected to your computer. But an external video converter box is a good solution to produce a second ("mirror"

or "copy") image of your primary display, because the conversion is done externally and saves computer power.

EXPLORING THE POSSIBILITIES

Today's professional DJ software can accommodate videos in many formats and offer a wide variety of control options. These programs (Virtual DJ, PCDJ, TriceraSoft etc.) work well with MIDI controllers that will even allow the mixing of video files in the same manner that one would mix audio files. With some, a camera may also be installed to display dancers or other audience videos. Graphics, DVDs and PowerPoint presentations can also be displayed. At one show, I used a hula dance instruction video to help get the luau started. (I received very high marks for the show and a BIG tip.)

I have learned from my customers that they really enjoy the video music versions of the songs I play. For those who do not participate in dancing, watching the videos is a good way to enjoy the show. In some cases, especially with the oldies, the old black-and-white videos from the 50s are very enjoyable for both the young and old. Most of the songs produced in the past 10 years will also have a video version available. In fact, today's younger generation believes that video is an integral part of the music experience. Considering that young and old alike enjoy a variety of video-based entertainment options, you and your business would do well to take full advantage of this wonderful technology. **ME**

Are You Listening?

GOING BEYOND JUST HEARING TO TRULY TUNING IN

By Paul Kida, The DJ Coach



what others are saying? Many of us are under the misconception that hearing and listening are one and the same. Let me assure you that they are not. In actuality, hearing is simply the process of sound waves entering our ears, hitting our eardrums, processing through the rest of our inner ears, then finally being interpreted by our brains. We can hear all at the same time the TV in the background, the dishwasher, birds singing and the kids fighting in the next room. It's just something that happens automatically without any conscious effort. In contrast, real listening is an active course of action that we consciously take to find the meaning in the words of others. If we are willing to admit it, most of us do a lot of hearing, but not much real listening. (Just ask your significant other! You may be surprised at their answer.)

What is real listening then? Some have described it as "active" listening, due to the fact that it does take genuine effort. As in the case of any skill, it takes time to master the art of listening. Studies show that we retain 25%-50% of what we hear in conversation. In our case, that means that if we are meeting with prospective clients, we are getting about half of what they are telling us. Not too good, is it? What if, on the other hand, you could boost that number to 75%-90%? Wouldn't that improve productivity, plus give you a huge boost above your competition? By remembering more details about what clients are saying when they are speaking, you will make it easier for them open up to you, and it will help you create a bond of trust with them. This will also lead to having a greater influence on their decisions, especially when it comes to who they will hire.

Not only do we need to remember more, we need to understand what a person is saying and the reason behind it. Really listening means that there is an interaction between us and those we are speaking with. There are certain things we must do to maintain that level of being interactive, as well as gain the proper understanding of what we are hearing. Let's take a look at a few things that will help us.

First of all, we need to let the other person know right up front that we are sincerely listening to what they have to say, and that they have our undivided attention. How can we do this? For starters, just be quiet! Let them talk and express themselves. Keep your focus on them by looking at them. An occasional smile and nod of approval or a short comment that shows we understand their thoughts will definitely help. Don't become distracted by anything else going on around you or in the background.

Some of us tend to "wait to speak" instead of focusing in on the person speaking. What I mean by that is that you may fall into the trap of pretending to listen while you are really mentally forming a response in your mind, just waiting for them to stop talking ("Oh, if she would

As mobile DJs, we often take the lead in speaking, whether it's while we are performing at an event, meeting with potential clients, or even while speaking with other vendors. But however skilled we may be at conversation or in public speaking, there is one thing that we should always be cognizant of: the art of listening.

"What?" you may say, "I always listen. That's part of the job. When I meet with prospective clients, I always listen to what they want, so that I can sell my company to them. When I talk to other vendors, I do listen so that I can then let them know what a great DJ/MC I am. I'm a very good listener."

Hold on a minute! Are you really being a good LISTENER or do you simply HEAR



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jamcatsdj.com), and is a regular speaker at Mobile Beat DJ Shows.

only stop talking!") so that you can make your point. (I have really had to work on this one myself, but I am getting much better!) People can generally spot a fake listener, and it really does nothing at all but shut down the process of building a trusting relationship.

Once we have shown that we are truly interested and want to understand the feelings of those we are speaking with, we need to show that we will continue to be focused on their part of the conversation. A smile and good, open posture will aid in breaking down any barriers a person might still have. Gestures and appropriate facial expressions can help a person see that we are truly listening and have an accurate understanding of their viewpoint.


For example, if someone is relating a story about a past wedding reception experience that they had, make sure that you react in a fitting manner. Perhaps it was a bad experience that they don't want to see repeated at their wedding. Let your gestures and facial expressions show concern and empathy for their feelings. Maybe it was a certain aspect of a wedding that they really enjoyed and made a lasting memory for them. Again, appropriate facial expressions can show that you are really listening and that you really care. The last thing you want to do is sit there with a blank or bored look on your face. Worse yet, never interrupt or cut them off—even if you have heard the same concern or idea thousands of times! You may have heard it all before and you already know the answer, BUT this is her



first wedding and her concerns and ideas are all new to her. Instead of building trust, these things will simply cut off any further interaction and show her that you are really only interested in the sale. Remember that the way potential clients feel they are treated in the consultation is a very good indication of how they will be treated on their event day.

Most people know this and take note of it. She will simply move on to the next interview and find someone that is interested and excited about her ideas and concerns.

There are so many things that we need to have and to be successful in our business that costs thousands of dollars. However, being a really good listener is probably one of the most important things we can do, and it costs us nothing, other than a lot of practice. Practice this on you wife, your mother, your mother-in-law and all of your friends. Soon it will become a part of you. It will help build a bond of trust that will help you bring in more bookings. It will help you to create better performances because you will be truly focused on what your client's vision is. Lastly, it will increase your bottom line. You've heard the expression, "Listen and learn!" Let's kick it up a notch and change that to, "Listen and EARN!" Plus, your mother-in law might become a lot nicer to you too as an added bonus!

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. 

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Over the Fiscal Cliff... Into Tax Savings

THE GOVERNMENT'S STOP-GAP ON TAXES CAN ACTUALLY BENEFIT ENTERTAINERS

By Mark E. Battersby

The so-called "Fiscal Cliff" tax package recently signed into law renewed more than 50 temporary tax breaks through 2013, saving individuals and businesses an estimated \$76 billion. There is some bad news though: Employees are already finding less in their paychecks because the American Taxpayer Relief Act did not extend the payroll tax holiday

that had reduced Social Security payroll deductions from 6.2 percent to 4.2 percent on earned income up to the Social Security wage base (\$113,700 for 2013). It is a similar story for the self-employed mobile entertainer.

For DJs, VJs, and KJs, there is more good news than many expected to be found in the fiscal cliff tax laws. The biggest piece of good news: Greater certainty in taxes. The owners and operators of mobile entertainment businesses have grown used to many longstanding tax breaks while having to deal with whether they will be renewed each year. Although many tax breaks expired at the end of 2011, the new tax law renews many of them retroactively, allowing entertainers to claim them on both their 2012 and 2013 tax returns.

EQUIPMENT WRITE-OFFS FOR PROFITABLE OPERATIONS

The American Taxpayer Relief Act extended through 2013 the Tax Code's Section 179, first-year expensing write-off for equipment and other business property. Now, the higher expensing limits in effect in 2011 have been reinstated for 2012 and extended for expenditures made before December 31, 2013. Thus, a mobile entertainment business can expense or immediately deduct up to \$500,000 of expenditures in 2012 and 2013, subject to a phase-out if total capital expenditures exceed \$2,000,000.

The election to expense the off-the-shelf computer software used by so many mobile entertainers under Section 179, has also been extended and applies to expenditures made before December 31, 2013.

The tax break that allows profitable mobile entertainment operators to write-off large capital expenditures immediately—rather than over time—has long been used as an economic stimulus by our lawmakers. While 100% "bonus" depreciation expired at the end of 2011, today the new law allows 50% bonus depreciation for property placed in service through 2013. Some transportation and longer-lived property are even eligible for bonus depreciation through 2014.

To be eligible for bonus depreciation, property must be depreciable under the standard MACRS system, and have a recovery period of less than 20 years. Code Section 179 first-year expensing remains a viable alternative especially for small businesses. After all, property qualifying for the Section 179 write-off may be either used or new, in contrast to the bonus depreciation requirement that the taxpayer be the "first to use."

The part of the tax law that imposes dollar limits on the annual depreciation deductions allowed for cars and light trucks is also impacted by the new bonus depreciation rules. If bonus depreciation had not been extended, the 2012 tax year would have been the final year in which substantial first-year write-offs for the buyers of business vehicles would be available.

MORE, MORE AND MORE

A thorn in the side of many mobile entertainers doing business as S corporations has long been the penalty for "built-in" gains. Although an S corporation is a pass-through entity and not usually subject to income taxes, it is liable for the tax imposed on built-in gains or capital gains. The tax on built-in gains is a corporate level tax on S corporations that dispose of assets that appreciated in value during the years when the operation was a regular C corporation.

The new law extends a relaxed version of the provision that limits the "recognition period" for built-in gains to five years, but only for "built-in gains" recognized in 2012 and 2013. Thus, if a mobile entertainment business elected S corporation status beginning January 1, 2007, it will be able to sell appreciated assets that it held on that date without being subject to a hefty tax bill. Anyone in this situation may wait to take advantage of this provision; but I would strongly advise them to consult with a tax professional.

TAXING IT ALONE

Thanks to a so-called "stealth tax," passed as part of the Health Care and Education Reconciliation Act of 2010, beginning in 2013, many individuals suddenly discovered they were subject to a 3.8% Net Investment Income (NII) tax and a 0.9% percent Additional Medicare tax. The new taxes apply to single taxpayers with a modified adjusted gross income (MAGI) in excess of \$200,000 and to married taxpayers with a MAGI in excess of \$250,000 if filing a joint return, or \$125,000 if filing separate returns.

The so-called "wealthy" were targeted by the newly-passed American Taxpayer Relief Act, meaning that single individuals with incomes above the \$400,000 level and married couples with income higher than \$450,000 will be paying more in taxes in 2013 due to a higher 39.6% income tax rate and a 20% maximum capital gains tax. For other individuals, the dreaded Alternative Minimum Tax (AMT) has finally been indexed for inflation.

Ironically, the AMT was created to ensure that wealthy individuals would pay some kind of income tax, not middle-income households. The new law increases the 2012 exemption amounts to \$50,600 for unmarried individuals and \$78,750 for jointly-filing couples. For 2013, the AMT exemption amounts are predicted to be \$80,750 for married couples filing jointly and \$51,900 for single individuals.

ESTATE TAXES NEVER DIE

Always of significant interest to family-owned businesses—and all too frequently ignored until it is too late—the estate tax has long been a bit of a mixed bag. The \$5 million dollar per person exemption was kept in place (and indexed for inflation). The top rate was, however, increased to 40%

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(with an effective date of January 1, 2013). This change to 40% is expected to increase government revenues from 2012 levels by \$19 billion. Other good news for estate planning: Portability is kept in place and estate and gift taxes remain unified, i.e., the \$5 million stays in place for gift tax purposes as well as estates. And it is all permanent.

PLANNING OPPORTUNITIES ABOUND

The majority of mobile entertainment businesses operate as pass-through entities, such as partnerships and S corporations. Profits are passed through to their individual owners and therefore are taxed at individual income tax rates. Some business owners might be considering switching to a regular C corporation with its top rate of 35%, rather than doing business through an S corporation, LLC, etc. where they are subject to a top rate of 39.6% on the pass-through income.

It should also be kept in mind that looking beyond the tax rates is important. With a pass-through entity the shareholders are taxed only once on the income. With a regular C corporation, distributions would first be taxed at the corporate level and once again at the shareholder's level for an additional 15% or 20%.

That double taxation with an incorporated business becomes even more significant when the operation is sold. Although there are provisions in the tax law that allow all, or a portion of the gain on the sale of a business to be excluded or ignored, they are limited.

Many popular but temporary tax provisions relating to businesses were included in the American Taxpayer Relief Act.

Another consideration, particularly for mobile entertainment businesses, is that any expenses disallowed by an IRS auditor will only result in increased income to the pass-through entity. Doing business as a regular corporation, disallowed personal expenses increase the income of the corporation and are taxed as constructive

dividends to the shareholders. The same is true for unreasonable compensation of shareholder/officers.

It should also be kept in mind that if a switch is made from S to C status, a switch back to S corporation can't be made for five years—unless special permission is received from the IRS. If an LLC or partnership is incorporated, there can be expenses and potential tax consequences.

Although it is not the grand bargain envisioned by lawmakers, many popular but temporary tax provisions relating to businesses were included in the American Taxpayer Relief Act. However, the new law is effectively a stop-gap measure designed expressly to prevent the onus of the expiration of the Bush-era tax cuts from falling on middle-income taxpayers. Congress must still address spending cuts and may even tackle tax "reform."

The time is now for every DJ, VJ, and KJ to consult with their accountants and/or tax professionals to focus on the potential savings offered by these newly revised, extended and expanded business credits, deductions and tax write-offs. **MB**

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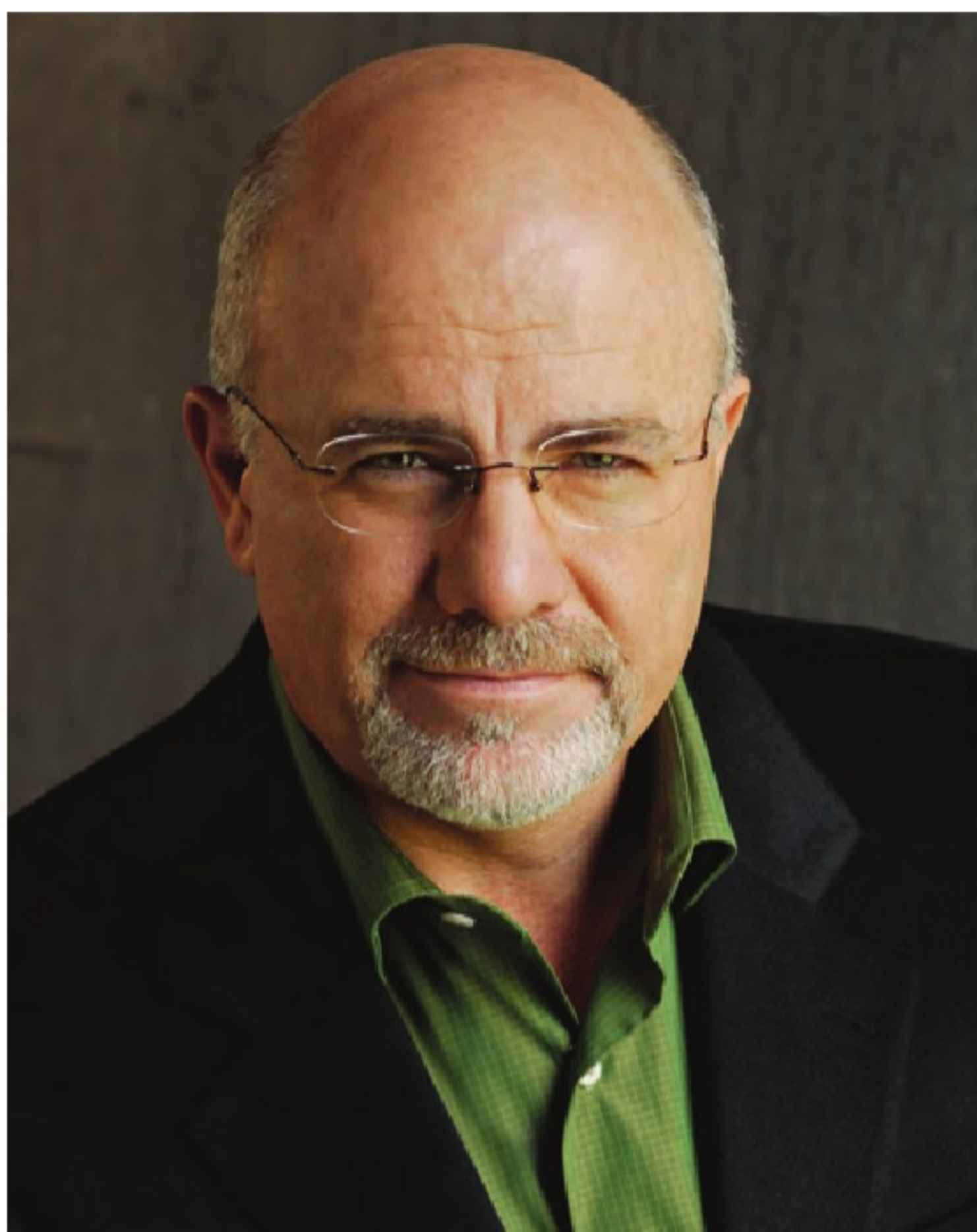
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Being the Tortoise Is Fine

Dear Dave,

I'm a general contractor, and I was recently offered some business by a large corporation. I'd need new equipment to handle the job, and the purchase would use most of my cash flow. I'm wondering if the opportunity is worth the risk.

Wayne

Dear Wayne,

I'm glad you realize that, on the surface, not all growth is good growth. The number-one thing that causes small businesses to fail is accounting and cash-flow problems. The second biggest thing is that they grow too quickly and fall in on themselves. Owners are sometimes scared to turn down anything, so they take everything that's offered, and things grow and grow and grow. The problem with that is it can become impossible to keep infrastructure, leadership, management and equipment in line with what you need to do the job right and keep the company running smoothly.

Working with a large corporation could mean good money. You said you have the cash available, but at the same time, it could put you in a bind financially. So, in my mind if the existing business has to suffer, you're probably biting off more than you can chew at the moment.

Think about this. Maybe you could start out on a smaller scale with the corporation that wants to work with you. At the same time, you could begin looking for someone to help manage things in this area. From a leadership perspective, as well as emotionally, intellectually and logistically, it's impossible for one person to carry the entire load of running a company and do everything well.

Regardless, I think there are enough reasons to back off and take it slow. You just don't have the resources to pull this thing

Dave Says...

By Dave Ramsey

off right now without jeopardizing your business. Remember the tale of "The Tortoise and The Hare"? Every time I read that story, the tortoise wins. The hare is always running around, looking flashy, but he never finishes the race.

Take your time and go a little slower, Wayne. It's okay to be the tortoise!

- Dave

Is Multi-Level About Money?

Dear Dave,

I got myself into a multi-level marketing group several months ago. I've heard that a lot of people in this organization are making good money, but I'm not one of them. At this point, I'm not sure if I want to stick with this type of business. Can you give me some advice?

Mary

Dear Mary,

First of all, you're only being told about the ones who are making good money. Lots of people who become part of these organizations don't earn a lot because they don't have the proper skill set to succeed in that kind of environment. The big earners are the ones who are good salespeople and good recruiters.

It sounds to me like you've already discovered that selling the product you're selling isn't where the money can be found. The money is in recruiting others into the organization. So, you need to ask yourself if recruiting and building a high-turnover, large sales organization is what you want to do for a living.

Take a look at the future, and see if you can envision yourself with 50 to 100 people in your hierarchy, knowing that a certain percentage of them will disappear every 90 days or so. A lot of people like the idea of making money, but they don't want to do the hard work and make all the contacts to get a large number of people to join the organization. In this type of scenario, you have to know that you want to be a recruiter and trainer, and you have to want to grow other recruiters and trainers of salespeople. If that's your thing, then you can make some money in a multi-level company. Stick with it, and build up your hierarchy.

But if you're looking to simply make a little money by doing something on the side, you should probably look somewhere else. **MB**

*Dave Ramsey is America's trusted voice on money and business. He's authored four New York Times best-selling books: **Financial Peace, More Than Enough, The Total Money Makeover and EntreLeadership**. The Dave Ramsey Show is heard by more than 5 million listeners each week on more than 500 radio stations. Follow Dave on Twitter at @DaveRamsey and on the web at www.daveramsey.com.*

Shattering the #1 Myth About Wedding Sales

DON'T MISS OPPORTUNITIES TO CAPTURE MORE WEDDING-RELATED PROFITS

By Stephanie Padovani

For over a dozen years, my husband and I have run a DJ company that specializes in weddings. Sure, we do the occasional holiday party, but other than that it's nothing but weddings April through November. Which means, we once thought, no repeat customers. Unless they come back to us after the divorce. Cringe. As Jeff likes to joke, "Marry well, marry often."

The myth: There are no repeat customers in the wedding business. If you buy into this myth, like we did for so many years, you're missing out on huge profit potential.

According to a study by Frederick Reichheld of Bain and Company, it costs six to seven times more to get a new customer than it does to retain a current one. This can easily add up to thousands of dollars in advertising and marketing expenses every year to bring in those new customers.

Without repeat customers, you're working much harder than necessary to turn the profit you want. In fact, boosting customer retention by just 5% increases profits from anywhere from 5 to 95%.

The long and the short of it: If you're not cultivating repeat customers for your wedding DJ business, you're leaving big stacks of money on the table. But how can you have repeat customers in the wedding business? It's not like the couple is going to hire you again, right?

My husband and I had a heated debate over this one. "A repeat customer is someone who buys the same thing

from you more than once," he argued. "I can understand getting the couple to buy an upsell by adding on additional services, but that's not a repeat customer."

Here's the example I used to convince my doubting husband:

Let's say you go into Home Depot to buy a flash-light, some batteries and a roll of duct tape. That's your first visit to the store and your first customer experience. Then, two weeks later, you return to pick up some gardening supplies. That's your second customer experience, when you officially become a repeat customer.

Now let's compare this example to your DJ business. You meet with a couple and they book your wedding entertainment packages, then add on some uplighting. That's the first customer experience.

Four months later, you email them an incredible offer for a photo booth rental, and they buy. Now you have a repeat customer.

Most wedding DJs assume that the purchase on the initial visit is all they are going to get, since the likelihood that a couple will hire you to DJ their wedding twice is pretty small. However, what if you can get them to buy from you again two months down the road? Or even the month before the wedding? Now you have a repeat customer.

It's important to reject the myth that you are not in the repeat customer business in order to explore the untapped resource you have in your current customers. Don't forget: you have six months to a year or more to turn that bride or groom into a repeat customer.

Brainstorm the possibilities. What else can you sell



them? Some ideas to spark your creative thinking:

- Wedding accessories
- Invitations
- Travel packages
- Lighting packages

Could you refer them to other vendors in exchange for a commission? If your DJ business also performs for non-wedding events, you could cultivate a relationship after the wedding so that you become the "family DJ" they call for every celebration.

The most effective way to turn your wedding couples into repeat customers is with an automated email follow up sequence. You could send them helpful information and offers to purchase the products and services they need, based on where they are in the planning process. This may help you increase your profits without spending another dime on the expensive process of attracting brand new customers.

You may decide that your business model doesn't cater to repeat customers, but it's in your best interest to ponder what else you can sell to the customers you've worked so hard to attract. They already like and trust you, and they're sure to be buying a whole bunch of other things in the process of planning their wedding. Wouldn't it be nice if they could buy them from you? **MB**



Stephanie Padovani is a Hudson Valley, NY wedding blogger, writer and wedding business coach who has owned a successful wedding entertainment company with her husband since 2000. They started Book More Brides to help wedding professionals build thriving wedding businesses... without fighting about price or wasting money on expensive advertising that doesn't work. Visit BookMoreBrides.com to get more wedding business marketing tips.

Fifty Shades of Sales

PUTTING EMOTION FIRST AND PRICE SECOND

By Jeffrey Gitomer

It seems society is loosening up. The Internet, music, movies, book titles, TV, and texting have created an “openness revolution” not matched since the ’60s.

The recent explosion in popularity (and sales) of the *Fifty Shades of Gray* trilogy is leading me to believe the world of sales needs to loosen up as well.

Not THAT kind of loose. Sheesh.

It’s not that selling is particularly sexy or erotic—but it is definitely emotional. You, the salesperson, enter the sale full of emotion and do your best to transfer your emotion to the prospect—and even capture their emotion. Once there is emotional transfer and emotional agreement, the likelihood of a sale is much higher than a “professional” or “manipulative” approach or presentation.

To understand the concept of “Fifty Shades of Sales” more fully, you have to be aware of the way sales are made. The sale is made emotionally, and justified logically.

You have made a significant emotional investment in the sale. Your emotions rise and fall with the decisions of other people. Sometimes you score. Sometimes you don’t. Either way, there’s an overflow of emotional energy.

Customers are also extremely emotional...

...before they take ownership (need, desire).

...as you’re presenting (risk, doubt, caution).

...when they take ownership (pride, gratification).

...when something goes wrong (fear, anger).

Even price buyers express the (emotional) need, want, or desire to own something.

After the emotional decision is made, THEN they logically hunt down, justify, or decide on the affordability of the price.

Your challenge is to harness prospect emotion and create enough of a positive atmosphere and perceived value to cause them to purchase from you.

GREAT NEWS: Your shades of gray, er sales, are within your total control.

Here are the emotional elements and actions that will create a buying atmosphere:

- Asking emotional questions about their experience and wisdom.
- Your passionate, compelling presentation.
- Your personal, transferable, and consistent enthusiasm.
- Attitude that comes from your heart.
- Serving because you love to serve.
- Belief that the customer is better off having purchased from

you—and believing that in your heart, not your head.

- Connecting personally and building meaningful rapport.
- Uncovering and understanding the motive (or motives) of the customer to buy.
- Making certain that your value message goes beyond your price. When value exceeds price a purchase occurs.
- Wowing the customer as a regular part of your process in sales and service.
- Using an emotional video from other customers as proof of your authenticity, quality, and value.
- Reassuring the customer after they purchase.
- Becoming genuinely interested in the prospect—a classic Dale Carnegie axiom.
- Doing more than is expected—a classic Napoleon Hill axiom.
- Giving value first—a classic Jeffrey Gitomer axiom.

That’s a sales list of qualities you can sink your teeth into. They’re real, they create emotional engagement, and they can all be mastered over time.

TAKE NOTE: You determine your own emotion by the spoken and unspoken elements of who you are as a person.

Before you can enter the sales arena and best interact with customers and prospects, here are the elements you must possess to be the master of YOUR EMOTIONAL SELF...

- | | |
|---|---------------------------------|
| • Your internal positive attitude | a person |
| • Your smile | • How you live your life |
| • Your self-confidence | • How you earn respect |
| • The way you present yourself to others | • Your peer reputation |
| • The way you speak to others, both in tone and words | • Your community reputation |
| • Who you seek to become as | • Your online reputation |
| | • Your love of family |
| | • Daily random acts of kindness |

And the shade—the degree—of emotion you put into each of these elements, will determine the outcome of your sales effort, and your relationship effort, much more than your price, your insincere communication, or your closing tactics.

BEWARE AND BE AWARE: Closing the sale, finding the pain, and manipulation aren’t in the shades of gray spectrum— they’re black. Customers are smarter than that, and they see right through your phony words and process.

PRACTICE SAFE SALES. You got into sales to win, and make income beyond the safety of a salary—you’ll have to take risks along the way, but do not risk ethical violation of practice, or reputation threatening based on actions.

Your emotional success and your sales is totally up to you. When you combine and master the elements and strategies above, your outcomes will build your security.

That’s an emotion you can be at peace with, and bank on.

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Jeffrey Gitomer is the author of *The Sales Bible*, *Customer Satisfaction is Worthless—Customer Loyalty is Priceless*, *The Little Red Book of Selling*, *The Little Red Book of Sales Answers*, *The Little Black Book of Connections*, *The Little Gold Book of YES! Attitude*, *The Little Green Book of Getting Your Way*, *The Little Platinum Book of Cha-Ching*, *The Little Teal Book of Trust*, *The Little Book of Leadership*, and *Social BOOM!* His website, www.gitomer.com, will lead you to more information about training and seminars, or email him personally at salesman@gitomer.com.

To Showcase or Not to Showcase?

ARE THOSE FREE GIGS WORTH IT?

By John Stiernberg

A showcase is frequently an unpaid performance, but with benefits to entertainers and their support teams. Many mobile entertainers use live showcase gigs as a way to promote themselves while often giving to charitable causes.

E-mail blasts, Facebook and Twitter are increasingly common tools for promoting showcases (or any show for that matter). This combination of live and virtual promotion can be a powerful combination for building your brand and filling in your calendar with paid jobs.

But there are risks involved as well. Too many unpaid gigs may end up costing too much in time, gas money, and lost opportunities, relative to what you get back in paid bookings. How can you regulate the number of showcases that you do each year? Can you say no without jeopardizing a relationship or future opportunity? What is the win-win scenario? This article addresses these issues and recommends three action tips for success.

THREE TYPES OF SHOWCASES

There are three primary types of showcase events that are relevant to mobile entertainers.

1. Auditions. These are the gigs where the audience includes not one but many potential bookers. Examples: bridal fairs, campus activities conferences.

2. Open Rehearsals. This is where you invite your friends to a free gig so you can test out that new karaoke rig, photo booth, or specialty music set. This is analogous to a gear manufacturer doing a beta test before a full product launch.

3. Charity Events. These range from large scale "festivals for a cause" with multiple acts, to local appearances that you initiate at schools, churches, or community centers.

Any or all of the above can help you fill in open dates and build your brand in your market. The challenge is to not overdo it.

WIN-WIN SCENARIOS

A good showcase opportunity is a win-win scenario. Who wins? First, the audience wins because they get great entertainment at an affordable price. The promoter wins because they can offer a professional show to their audience at little or no cost. So how do you win?

You need to establish the value of your show in advance so the promoter understands that they are getting a great deal. Most worthy promoters will offer you something in exchange (although not your regular fee). What can you effectively ask for? Here are examples:

- Consideration for paid gigs in the future (the bridal fair example)
- Add the audience names to your guest book or e-mail list
- "Likes" on Facebook
- Referrals to other prospec-

tive clients.

- Opportunity to record the show (audio, video, photography) in their venue.
- Testimonials, including video clips, quotes for your website, and written recommendations for your promo kit.

Rule of Thumb: If you can get three or more of the above, it's win for you. Two is OK, one marginal, and zero = no deal.

TO SHOWCASE OR NOT TO SHOWCASE, THAT IS THE QUESTION

If you are doing more free showcases than paid gigs, something may be wrong. Sometimes it's hard to say no to a promotional opportunity, especially if your calendar is open. But you need to limit your availability for free gigs for both financial and positioning reasons. Limiting your exposure is a tool for building mystique as well as demand. Here are three suggestions for booking the right amount of showcase gigs each year.

Action Tip 1: Determine what kinds of showcases make the most sense for you. Your marketing plan includes the profiles of your target clients. Does a particular kind of showcase work best for you? For example, if you are targeting wedding jobs, a bridal fair is on target.

Action Tip 2: Set a quota. Once a year seems low, once a month seems high, but that's just me talking. Reserve specific days or days of the week that are not prime time so that you don't have to turn down high paying gigs. If you are promoting the events yourself, once per calendar quarter may be about right.

Action Tip 3. Target opportunities proactively. Don't wait for them to come to you. You might even "start a tradition" with a favorite local charity and plan to host an event that draws local media in addition to the target audience.

Bonus Tip: Book ahead so you can say "no" gracefully. When you do regular charity work on your own terms, you can politely turn down the ones that you don't necessarily want by saying "My pro bono time is already committed this year. Can we talk about 2014?"

HERE'S THE POINT:

Showcases can lead to paid gigs, social media friends and likes, and good publicity. The key is to be selective in order to limit your exposure.

Be sure to implement the Action Tips in sequence: 1) determine which types of showcases are win-wins; 2) set a quota and don't do too many free gigs; and 3) go after the showcase opportunities that tie the most closely to your marketing plan. If you implement the plan correctly, you are likely to get more and better paid work in addition to the positive publicity that comes with supporting worthy causes.

Next time we'll talk about simplifying and unifying your brand message on all platforms: website, print collateral, social media—and in person. In the meantime, best wishes for success in mobile entertainment in 2013! **MB**



John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field, and currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com, or on LinkedIn and Facebook. Follow him at <http://twitter.com/JohnStiernberg>.



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No One Can Do It Better than Me!

LISTEN: HOW OFTEN DO YOU HEAR YOURSELF SAYING IT?

By Jason Weldon



Is probably the one thing that I hear all the time...and let's face it, a lot of people can do it better than you. Just think about every other company that does what you do. Don't they do somewhat as good as you? I mean whatever you do, in its basic form, somewhere, someone is doing it just as good as you, if not better.

So why not harness that ideal and run with it? People are naturally good. They want to do good work for a good reason. It is just the common small business owner that thinks different. No one can do it better than them!

One of the keys to being a successful business owner is learning how to delegate. Learning how to let go is one of the only ways you can free yourself up to do the more important things that your business is going to require of you. Trust me, I have been there. I have been in

that place where the business required me to answer the phone, do the contracts, pack the shows, prepare the outlines, do the event, follow up with the event and then do it all over again next week. But I realized I was not going to be able to grow that way, and I certainly was not going to stay sane long enough to even try to grow if I wanted to. I had to find help.

I had to find people that were going to do things better than I could.

Here's what NOT to do: Many business owners go and hire the first person that comes to the door and give them little to no direction. They then expect that person to work miracles and get things done. After a few weeks of that employee not performing up to the business owner's unrealistic standards, the business owner fires the person, says "Good help is hard to find," and goes back to doing it themselves.

One of the best ways to find the people who can "do it better than you" is to learn what needs to be done first. Write each part of your system down, analyze it, work out the kinks. Make the system the best it can be, and then hire the person that is right for that system. Not everybody can do every job. I wholeheartedly believe that it is usually not the employee who fails the company; it is the employer who doesn't hire the right person. Most employers just don't know how to hire the right people. The wrong person is in the company because the employer did a bad job hiring. It's that simple.

Imagine if you started your very first job and you were your boss. Do

you think you would be setting yourself up for success or failure? Would YOU want to work for you? How can you expect the employee to do a good job when you don't even have a job description written down?

Here are some key steps that you can take to find good talent and make sure they are successful in your company:

Come up with a detailed job description that outlines everything they are supposed to do.

Write it down. Create a nice, neat binder with all their expectations. Call it a handbook.

Learn how to interview. Interview more than one person more than one time. Let someone else interview them. And when you are all done and you think you want to hire them, interview them again. If there is one skill you need to be great at (which you never will) it is interviewing potential employees. Something every business owner can't practice enough!

Train them. Allow a certain period of time for them to learn the system and give them the time to make mistakes. That is the only way they are going to learn.

Then, let THEM show you a better way to do it. Yup, once they get rolling, let them do their thing!

Let the ones go that don't make the cut. Face it, we are all going to fall prey to someone that interviews well, then defies expectations. But you have to be able to let them go. Keeping people on board that don't fit the parameters you are looking for will only stunt your growth.

Repeat with step 1 when you need to hire more people for the team!

Delegating will open up a whole new world to you as a business owner. It will allow you the freedom to do what you like in your own business; but more importantly, it will teach you how to get your business more organized. It will also make your company stronger. When you find good people that want to help you get better, amazing things will happen! **ME**

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



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